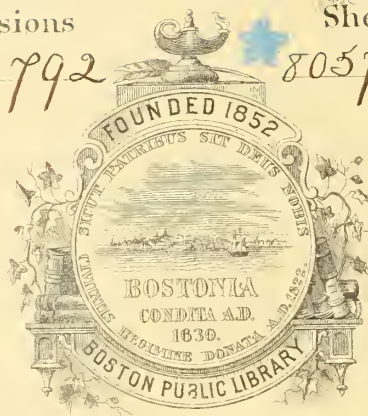


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THE
ECLECTIC GUITAR INSTRUCTOR:

CONTAINING THE
ELEMENTS OF MUSIC, A SERIES OF EXERCISES AND EXAMPLES,
TOGETHER WITH A VARIETY OF

Waltzes, Dances, Marches, Pleasing Airs, &c.,

AND A COPIOUS SELECTION OF
VOCAL SONGS AND DUETTS,
DESIGNED FOR
SEMINARIES, HIGH SCHOOLS AND PRIVATE CLASSES.

BY
HENRY WORRALL.

PUBLISHED BY
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P R E F A C E.

IN the arrangement and compilation of the matter in this work, the object aimed at has been, to furnish the Guitar student with a series of inductive and progressive lessons, that will facilitate the study of this most delightful instrument.

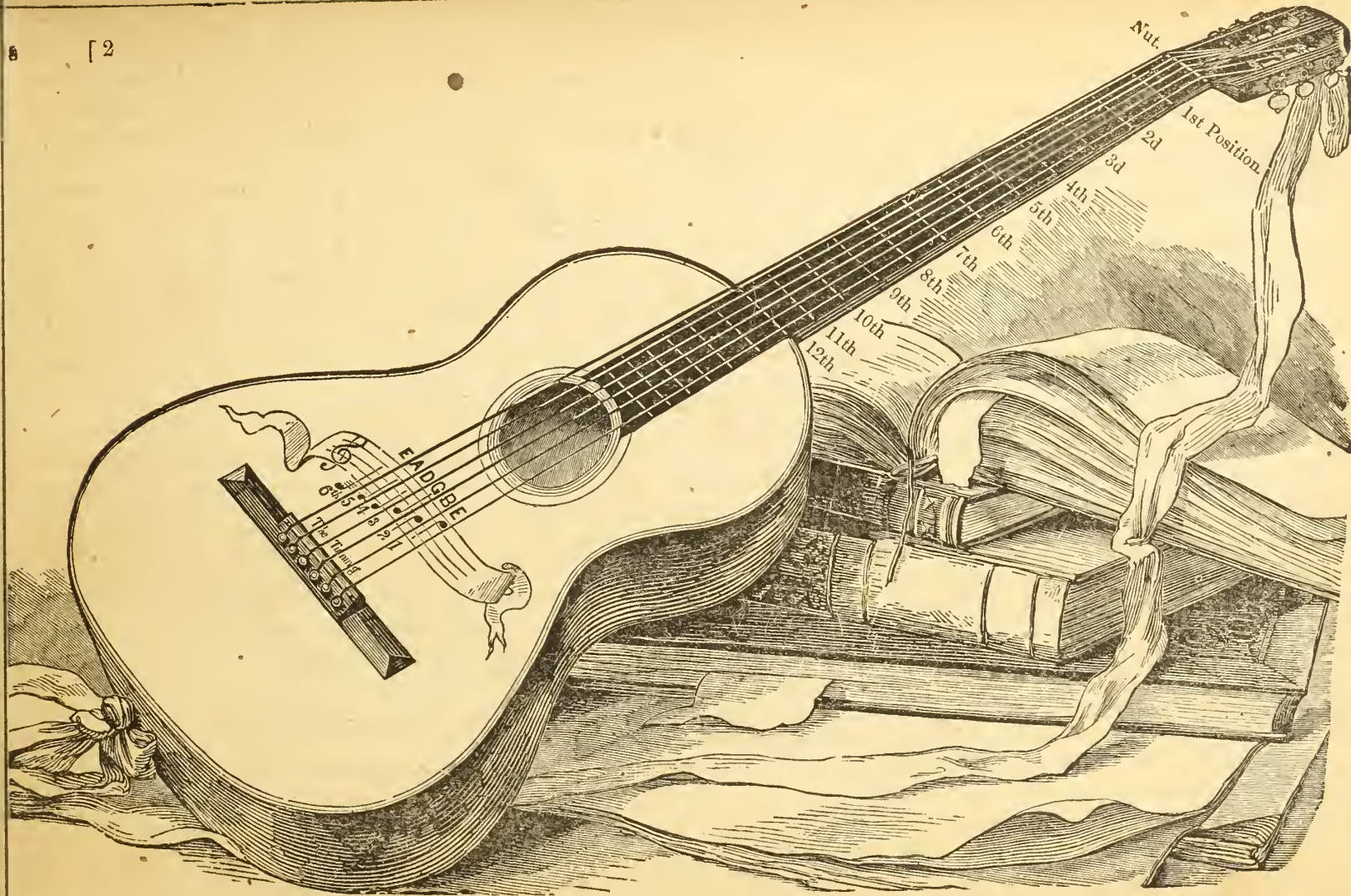
To make the work companionable, as well as instructive, the pupil is taken by gradual and almost imperceptible degrees, from the commencement to the end. Great care has been taken to explain the elementary principles of music, in a clear and concise manner. The exercises and rules for fingering have been arranged on the principle of teaching but one thing at a time; therefore, the dry difficulties that usually meet the student at the commencement, have been avoided and transferred to their appropriate places in the body of the work

In illustrating the various characters used for expression and style such as *slurs, glides, harmonics*, etc., popular and pleasing melodies, arranged by the best masters, have been given.

As almost every Guitarist uses the instrument as an accompaniment to singing, a series of beautiful Songs and Duets have been added, and to which is prefixed rules and exercises for the voice.

Having successfully taught most of the pieces and songs in my own classes, I feel assured that, with close attention to the rules laid down, the student, with the aid of a competent teacher, will soon acquire a thorough knowledge of the Guitar.

THE AUTHOR.



A DICTIONARY OF MUSICAL TERMS.

a; an Italian preposition, meaning *tr*, *in*, *by*, *at*, &c.
Accelerando; accelerating the time, gradually faster and faster.
Adagio, or *Adasno*; slow.
Adagio Assai, or *Moto*; very slow.
Ad Libitum; at pleasure.
Affettuoso; tender and affecting.
Agitato; with agitation.
Alta Capella; in church style.
Allegretto; less quick than *Allegro*.
Allegro; quick.
Allegro Assai; very quick.
Allegro ma non troppo; quick, but not too quick.
Amabile; in a gentle and tender style.
Amateur; a lover but not a professor of music.
Amen; so be it; pronounced, in singing, *Ah-men*.
Amoroso, or *Om Amore*; affectionately, tenderly.
Andante; gentle, distinct, and rather slow, yet connected.
Andantino; somewhat quicker than *Andante*.
Animo, or *Om Animo*; with spirit, courage, and boldness.
Antiphone; music sung in alternate parts.
Ardito; with ardor and spirit.
Arioso; in a light, airy, singing manner.
A tempo; in time.
A tempo giusto; in strict and exact time.

Ben Marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.

Cadence; closing strain, also a fanciful extemporaneous embellishment at the close of a song.
Cadenza; same as the second use of *Cadence*. See *Cadence*.
Cantando; softer and slower.
Cantabile; graceful singing style; a pleasing, flowing melody.
Canto; the treble part in a chorus.
Choir; a company or band of singers; also that part of a church appropriated to the singers.
Chorist, or *Chorister*; a member of a choir of singers.
Cil, or *Con*; with.
Cil Arco; with the bow.
Comodo, or *Commodo*; in an easy and unrestrained manner.
Con Affeto; with expression.
Con Dolcezza; with delicacy.
Con Dolor, or *Con Duolo*; with mournful expression.
Conductor; one who superintends a musical performance; same as Music Director.
Con Energico; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Grazia; with grace and elegance.
Con Impeto; with force, energy.
Con Justo; with chaste exactness.
Con Moto; with emotion.
Con Spirito; with spirit, animation.
Coro; chorus.

Da; for, from, of.
Due; for two voices or instruments.
Diminuendo; gradually diminishing the sound.

Da Capo; from the beginning.
Decani; the priests, in contradistinction to the lay or ordinary choristers.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotion.
Dilettante; a lover of the arts in general or a lover of music.
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolcemente, *Dolcezza*, or *Dolcisimo*. See *Dolce*.
Dolente, or *Doloroso*; mournful.
Doloroso; in a plaintive, mournful style.

E; and.
Elegante; elegance.
Energico, or *Om Energia*; with energy.
Espressivo; expressive.

Fine, *Fin*, or *Finale*; the end.
Forzando, *forz*, or *fe*; sudden increase of power.
Fugue, or *Fuga*; a composition, which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato; in the fugue style.
Fughetto; a short fugue.

Giusto; in just and steady time.
Grazioso; smoothly, gracefully.
Grave; a slow and solemn movement.

Impressario; the conductor of a concert.

Lacrimando, or *Lacrimoso*; mournful, pathetic.
Lamentevole, *Lamentando*, *Lamentabile*, mournfully.
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as *Largo*.
Largo; slow.
Legato; close, gliding, connected style.
Lento; gradually slower and softer.
Lento, or *Lentement*; slow.

Ma; but.
Maiestoso; majestic, majestically.
Maestro di Capella; chapel-master, or conductor of church music.
Marcato; strong and marked style.
Messa di Voce; moderate swell.
Moderato, or *Moderatamente*; moderately, in moderate time.
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Moriente; a beat, or transient shake.
Mosso; emotion.
Moto; motion. *Andante con Moto*; quicker than *Andante*.

Non; not. *Non troppo*; not too much.
Organo; the organ.

Orchestra; a company or band of instrumental performers, that part of a theatre occupied by the band.

Pastorale; applied to graceful movements in sextuple time.
Pedendo, or *Pedendosi*; same as *Lento*.
Piu; more. *Piu Mosso*; with more motion, faster.
Pizzicato; snapping the violin string with the fingers.
Poco; a little. *Poco Adagio*; a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and conducting the voice from one sound to another.
Precentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.

Rallentando, *Allentando* or *Slentando*; slower and softer by degrees.
Recitando; a speaking manner of performance.
Recitante; in the style of recitative.
Recitativo; musical declamation.
Rinforzando, *Rinf*, or *Rinforzo*; suddenly increasing in power.
Ritenuo; retained.
Ritardando; slackening the time.

Semplice; chaste, simple.
Sempre; throughout, always, as *Sempre Forte*, loud throughout.
Senza; without; as, *Senza Organo*, without the organ.
Sforzando, or *Sforzato*; with strong force or emphasis, rapidly diminishing.
Siciliano; a movement of light, graceful character.
Smorendo, *Smorzando*; dying away.
Soave, *Soavement*; sweet, sweetly.
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below. *Sotto Voce*; with subdued voice.
Spiritoso, *Con Spirito*; with spirit and animation.
Staccato; short, detached, distinct.
Subito; quick.

Tace, or *Tacet*; silent, or be silent.
Tardo; slow.
Tanto Solo; without chords.
Tempo; time. *Tempo a piacere*, time at pleasure.
Tempo di Marcia; time of a march.
Tempo Giusto; in exact time.
Ten Tenuto; hold on. See *Sostenuto*.
Tutti; the whole, full chorus.

Un; as, *Un Poco*, a little.

Va; go on; as *Va Crescendo*, continue to increase.
Verse; same as *Solo*.
Vigoroso; bold, energetic.
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce di Petto; the chest voice.
Voce di Testa; the head voice.
Voce Solo; voice alone.
Volti Subito; turn over quickly.

ELEMENTS OF MUSIC

NOTES, CLEFS &c.

All musical sounds are called by the letters A. B. C. D. E. F. G. **Notes** are written on or between five parallel Lines, called a Stave. The intervals are called Spaces. Both lines and spaces are counted from the lowest upwards. Leger lines are written above or below the Stave, and notes are written on, below, or above them.




Names of notes in the G. Clef.





Names of notes in the F Clef.









The G. Clef is also called the Treble Clef, the F. Clef, the Base Clef. Music for the Pianoforte, Melodeon, and Organ, is written on two staves connected by a brace thus . Music for the Flute, Clarinet, Violin, Guitar &c, is written in the G Clef; in Duets for Two Flutes, Violins, &c. the Brace is also used.

NOTES AND THEIR RELATIVE VALUE.

A whole note is made thus. — . A half note has a stem  or 

A quarter note is a black note with a stem  or .

An eighth note is thus formed  or 

A sixteenth note is thus made  or  or  or .

These may be again divided into Thirty second, and Sixty fourth notes.

One whole note is equal in value to Two half notes, or Four Quarter notes, or Eight Eighth notes, or Sixteen Sixteenth notes, or Thirty two Thirty second notes.

VALUE OF THE DOT AND DOUBLE DOT.

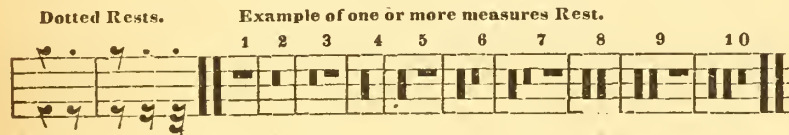
A Dot. placed after a note, increases its value one half. When a second Dot is added to the first, the value is equal to half the first Dot.



ELEMENTS OF MUSIC

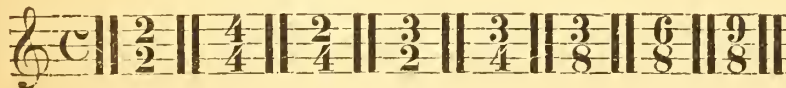
RESTS.

Rests have values corresponding to notes. Single and Double Dots are also placed after Rests. Music ceases during the intervals of Rests.



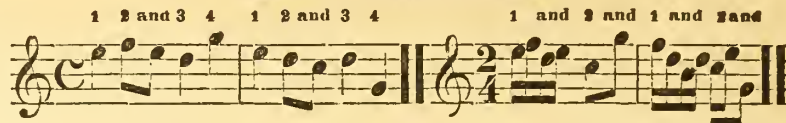
SIGNS OF TIME.

Music is divided into portions, called measures, and measures are divided into fractional parts called Beats or Counts. The Time is marked at the beginning of each piece, as.

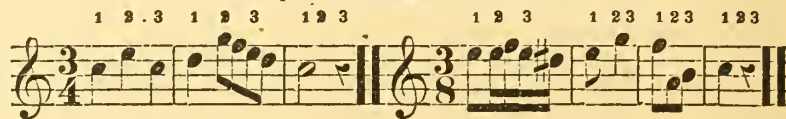


In Common, Two four, and Three four Time, the value of the quarter note establishes the Beats or Counts; in Three eighth Time, the Eighth note gives the Count. The lower figure shows the number of parts that the whole note is divided into, and the upper figure, the number of those parts contained in a measure.

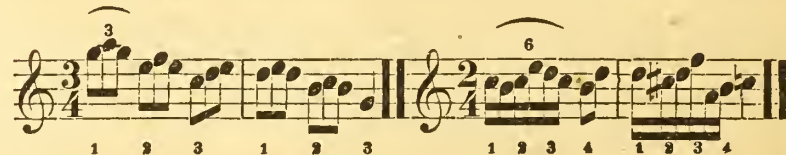
Example of four beats in a measure.



Example of three beats in a measure.

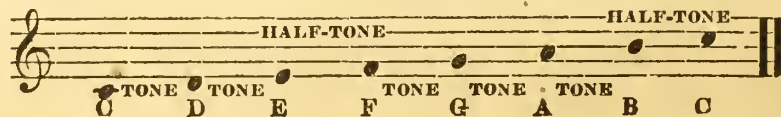


When three notes are played in the time of two, or six notes in the time of four, such groups are called Triplets, and Double Triplets. It is usual to put the figure 3 over the first Triplet, and the figure 6 over the Double Triplet. The Time should be counted by the value of the Triplet.



THE SCALE OR GAMUT.

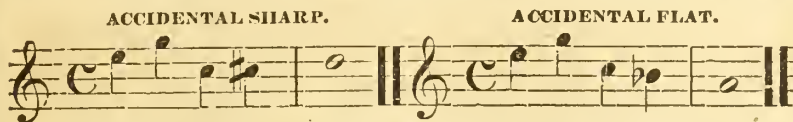
The distance from one note to another in the Scale or Gamut, is called an Interval. The Scale of C is made of naturals, that is, no Sharps or Flats are required.



SHARPS, FLATS, AND NATURALS.

A Sharp (#) before a note raises it a semitone. A Flat (b) before a note lowers it a semitone. A Natural (♮) restores a note which had been raised by a Sharp, or lowered by a Flat, to its former position. A Double Sharp (×) raises a note a tone, and a Double Flat (bb) lowers it a tone.

Any Sharps or Flats placed at the beginning of a piece or strain, effect all notes of the same name during the piece. When a Sharp, Flat, or Natural occurs accidentally, it affects all notes of the same name during the measure only, unless the last note of the measure and the first note of the next measure ends and begins with an accidental #, b, or ♮, before used.

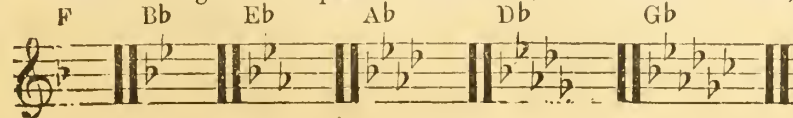


The key of C major, has neither # or b placed after the Clef; all the notes are therefore, supposed to be ♮.

The following Sharps are placed after the Clef in their natural order.



The following Flats are placed after the Clef, in their natural order,



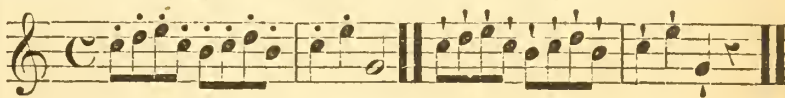
ARTICULATION.

There are three kinds of Articulation.—the flowing, the pointed, and the detached.

The flowing is played in a smooth, connected manner. The sign is a slur or bind —



The pointed notes, (•) are played in a short, precise manner. The detached notes (v) are played still shorter. Both styles are called Staccato



GRACE NOTES AND ORNAMENTS.

An Appoggiatura (♪) is a small grace note placed before a large note, from which it generally takes half its time or value.

An Acciaccatura (♯) is played with rapidity, without reference to the principal, or large note. Grace notes are always slurred to the principal note.



ELEMENTS OF MUSIC

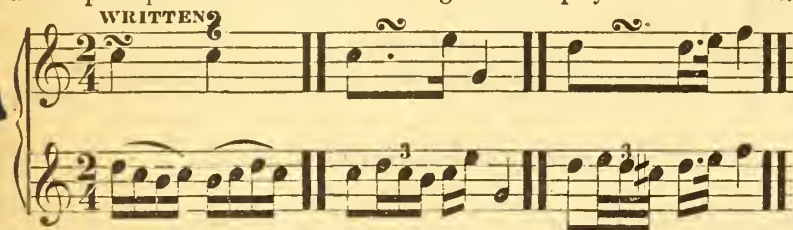
ORNAMENTS

Ornaments of more than one note are sometimes abbreviated by certain signs. A Double Appoggiatura, or Mordente (\sim) A Turn direct (∞) A Turn inverted (∞) A Trill or Shake (tr).

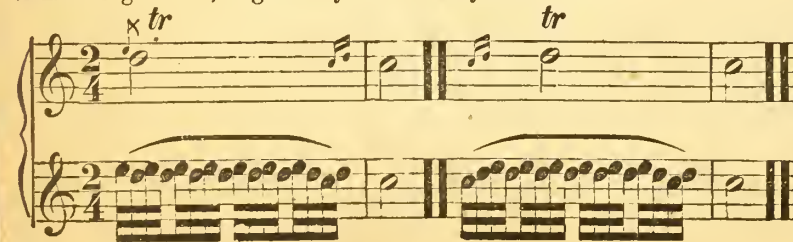
A Double Appoggiatura or Mordente, is played in a light, connected style. It is sometimes written as a Triplet, Short Trill, or Beat.



A Turn is generally composed of three grace notes placed before or after a principal note. A Turn on a single note is played as four notes.



A Trill or Shake (tr) is composed of two notes, struck alternately. It has a principal note, which is expressed, and a secondary note, not always written, but understood. The manner of commencing and terminating a Trill, is generally indicated by small notes.



ACCENTUATION.

Accents are shown by signs, or by words, generally Italian. The sign $<$ or $cres$: marks that the sounds should be increased. The sign $>$ or fz , marks that the sounds should be gradually diminished. Piano, or the letter p ; soft. Pianissimo, or pp ; very soft. Dolce, or dol ; sweet. Forte, or f ; loud. Fortissimo, or ff ; very loud. Mezzo Forte, or mf ; half loud. Pedal, or Ped ; lift the Pedal. $*$ drop the Pedal.

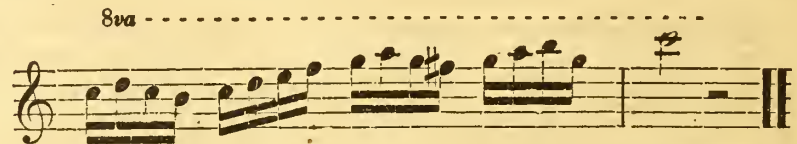
For the meaning of other words see Dictionary of musical terms, appended to this work.

ABBREVIATIONS USED IN WRITING MUSIC.

The sign $\$$, shows that the player must return to a similar sign, and end at the word Fine, or pause over the Double bar. Da Capo, or D. C. at the end of a piece, shows that the player must go to the beginning.

Measures are divided by bars. (|) Strains are divided by a Double Bar. (||) When dots are added (: || :) the strain must be repeated.

A pause \frown over a note, marks that the note is to be prolonged. A pause over a rest, should be treated in a similar manner. To avoid the multiplication of ledger lines, it is usual to write very high passages an octave lower than their actual pitch, with this mark, 8va - - -.



ABBREVIATIONS are employed in writing music to avoid repetitions of a single note or passage; thus, in place of writing four 16th notes, a quarter note alone, marked with two thick, lines, is used. &c.

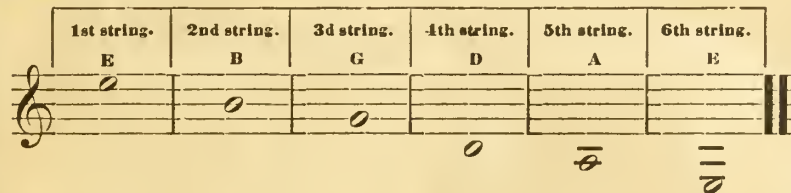


MANNER OF STRINGING THE GUITAR.

THE Guitar has six strings; the upper three of which are catgut, and the lower three are silk, covered with silver wire. The three catgut strings are named upper E, B, and G; the three silk strings are named D, A, and lower E.

MANNER OF TUNING THE GUITAR.

The six strings, when properly tuned, represent the following notes:

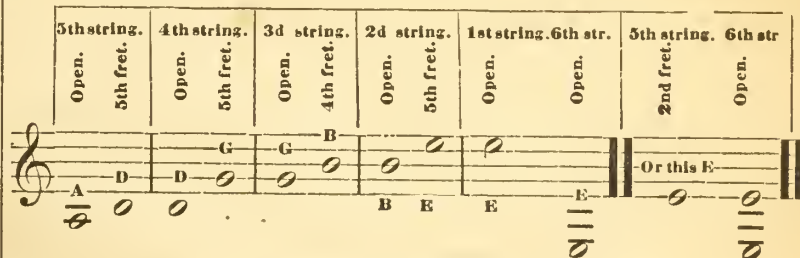


It will be perceived that each string rests on the end of what is termed the *Nut*; on the other end the strings rest on the *Bridge*. The small ridges lying across the finger board are called *Frets*.

The distance from the first string to the second, viz.: from upper E to B, is a fourth; from B to G is a third; from G to D is a fourth; from D to A is a fourth; from A to lower E is a fourth.

Tune the fifth string A to an A tuning fork, or to A on the piano or flute. Having tuned the A to the desired pitch, press the little finger of the left hand on the fifth fret of the A string, and it will produce D; then tune the fourth string D in unison with it. Put the little finger on the fifth fret of the D string, and tune G in unison with it. Put the third finger on the fourth fret of the G string, and it will give the unison of B; then put the little finger on the fifth fret of the B string, and it will produce the unison of upper E. The lower

E can be tuned a double octave below upper E, or the second finger can be put on the second fret of the D string, which will produce E, an octave higher than lower E, according to the following example:



MANNER OF HOLDING THE GUITAR.

Procure a seat a little higher than those in ordinary use, and let the left foot rest on a stool of a proportionate height. The right leg should be thrown out obliquely, with the foot drawn back slightly. The left leg should be kept in its natural position, and the weight of the instrument should be chiefly supported on the left thigh.

When the Guitar is held transversely, this position is by far the best, as it offers three points of support, and balances the instrument so as not to need the aid of the hands.

MANNER OF HOLDING THE LEFT ARM.

The left hand should press lightly the Guitar between the thumb and first finger. The end of the thumb should rest on the side next the lowest, or E string, between the first and second fret. The arm should hang in an easy and natural position, and the elbow should be kept from the body, a short distance only

MANNER OF HOLDING THE RIGHT ARM.

The right arm should rest on the side edge of the sound-board, in the direction of the bridge. The little finger should be extended, and rest lightly on the sound-board. The thumb should be placed over one of the silk strings, and the other fingers should be slightly curved, and held over the first, second, and third strings.

When it is desired to soften the tone of the Guitar, the hand should be moved towards the middle of the strings directly over the rosette.

MANNER OF TOUCHING THE STRINGS.

The sixth, fifth, and fourth strings (generally called the base notes) are usually struck with the *thumb*.

The third, second, and first strings are played generally with the *first* and *second* fingers, alternately changing the finger for each successive note.

When chords of four notes are struck, the *third* finger is used. The *little* finger is not used except in chords and arpeggios of five and six notes.

The thumb of the right hand, in striking the thick strings, should slide to, and rest on, the next string, unless the next string forms a portion of the chords intended to be struck.

There are often examples in which it is necessary to play the third and second strings with the *thumb*. The fourth and fifth strings are sometimes struck with the *first* and *second* fingers.

Notes intended to be played with the thumb are written with a double stem, or with the stem turned down; the thumb and fingers are indicated by x, 1, 2, 3, and 4, as in the following examples.



SIGNS TO INDICATE THE FINGERING.

In writing music for the Guitar it is usual to indicate the fingering for the *left hand* by numerals, as follows:

For the open string, . . . 0	For the first finger, . . . 1
For the second finger, . . . 2	For the third finger, . . . 3

The fingering for the *right hand* is indicated by the following signs:

For the first finger, one dot, thus, .	For the second finger, two dots, thus, ..
For the third finger, three dots, thus, ...	For the thumb, a cross, thus, ×

The fingering for the *right hand* is placed under the notes. The numerals over the notes show the fingering for the *left hand*.

THE POSITIONS.

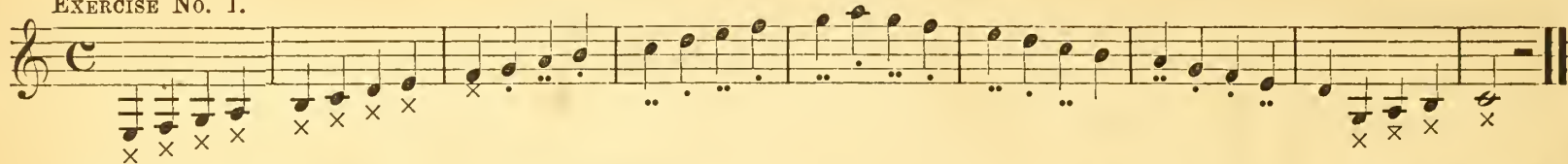
When the first finger is pressed on the first fret, the hand is said to be in the *first position*. As there are as many *positions* as there are frets on the finger board, it is the first finger which determines the position of the hand.

GAMUT IN THE FIRST POSITION.

SIXTH STRING.	FIFTH STRING.	FOURTH STRING.	THIRD STRING.	SECOND STRING.	FIRST STRING.

EXERCISES IN THE FIRST POSITION.

EXERCISE No. 1.



EXERCISE No. 2.



EXERCISE No. 3.

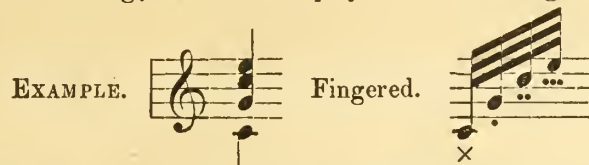


EXERCISE No. 4.



MANNER OF STRIKING CHORDS.

Chords containing *four* notes are played with four fingers.



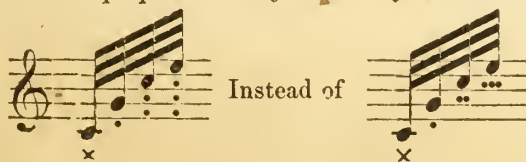
When chords contain *five* notes, the thumb is used for the two lowest notes.



When chords contain *six* notes, the thumb is used for the three lowest notes.



NOTE.—Some authors, in fingering Guitar music for the right hand, place the dots perpendicularly instead of horizontally; thus,



THE BARRER.

When a chord of two or more notes is covered with a single finger of the *left* hand, the term Barrer or Barré is used.



THE ARPEGGIO.

When the notes composing a chord are in rotation instead of being snapped simultaneously, they are termed Arpeggio, or, after the manner of the harp.

ARPEGGIO OF THREE NOTES.



ARPEGGIO OF FOUR NOTES.



ARPEGGIO OF SIX NOTES.



ARPEGGIO OF EIGHT NOTES.



ARPEGGIOS OF DOUBLE NOTES.



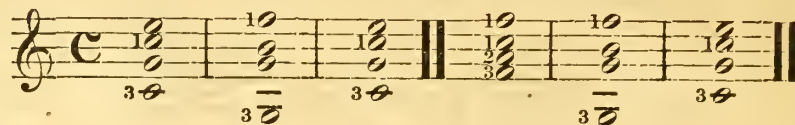
ARPEGGIOS WITH SHARPS.



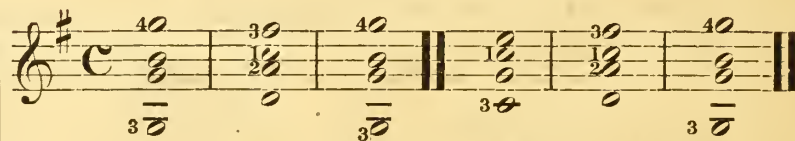
ARPEGGIOS WITH FLATS AND SHARPS.



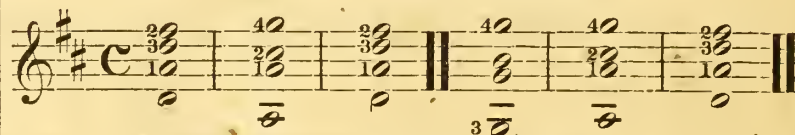
CHORDS IN C MAJOR, FINGERED.



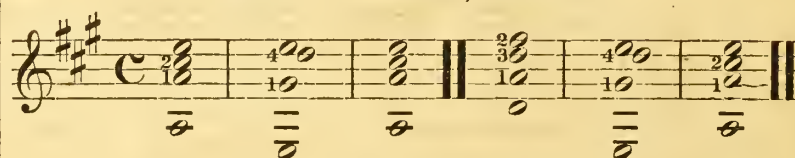
CHORDS IN G MAJOR, FINGERED.



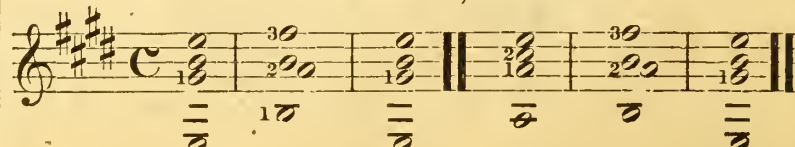
CHORDS IN D MAJOR, FINGERED.



CHORDS IN A MAJOR, FINGERED.



CHORDS IN E MAJOR, FINGERED.



SIX EXERCISES FOR ACQUIRING THE HABIT OF MOVING EACH FINGER OF THE LEFT HAND SEPARATELY AND INDEPENDENTLY.

No. 1 Key of C.

No. 2 In C.

No. 3 In C.

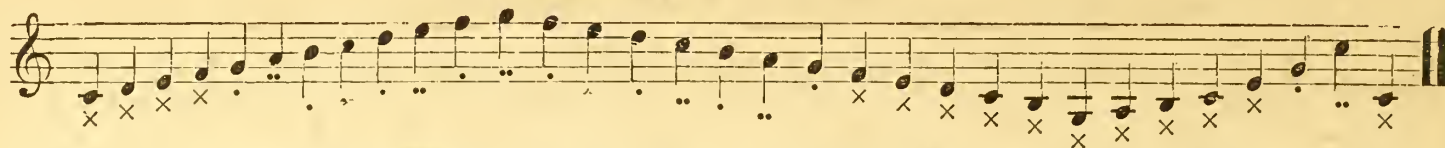
No. 4 Key of G.

No. 5 Key of D.

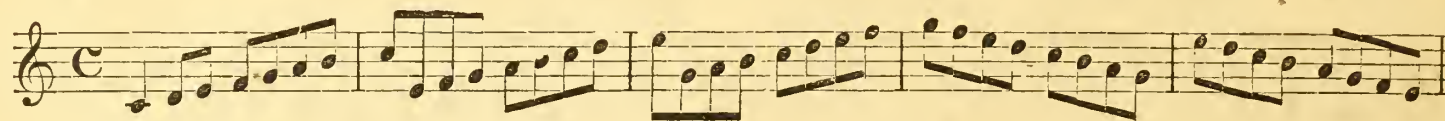
No. 6 Key of A.

The image displays six musical exercises for guitar, each on a single staff. The exercises are numbered 1 through 6. Each exercise is written in a specific key: Exercise 1 is in the key of C, Exercise 2 is in C, Exercise 3 is in C, Exercise 4 is in the key of G (one sharp), Exercise 5 is in the key of D (two sharps), and Exercise 6 is in the key of A (three sharps). The exercises are designed to train the independence of the left hand fingers, as indicated by the title. Each exercise consists of a sequence of eighth and sixteenth notes, often beamed together, with fingerings (1-4) indicated above the notes. Some notes have an 'x' above them, possibly indicating a natural or a specific fingering. The exercises are arranged in a vertical column on the page.

SCALE OF C.



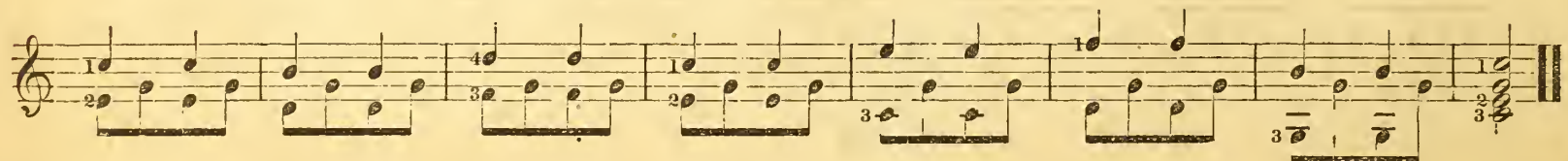
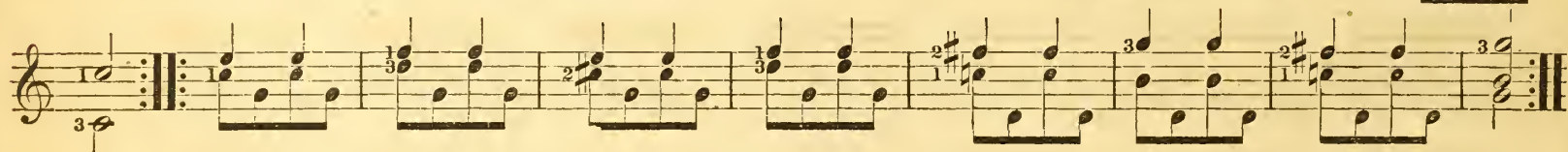
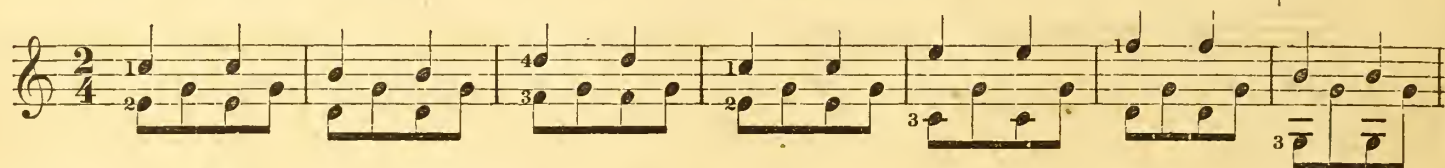
EXERCISE.



Finger the notes as in the above Scale of C.



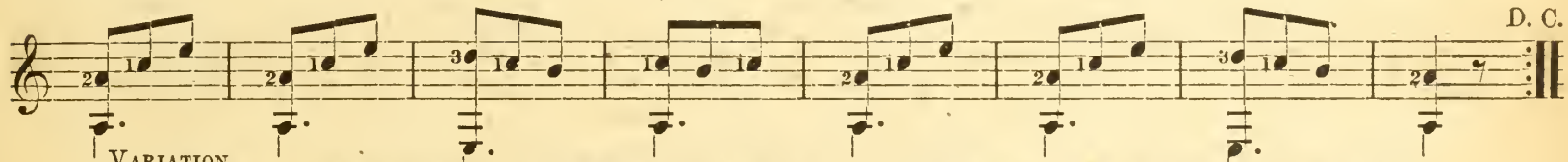
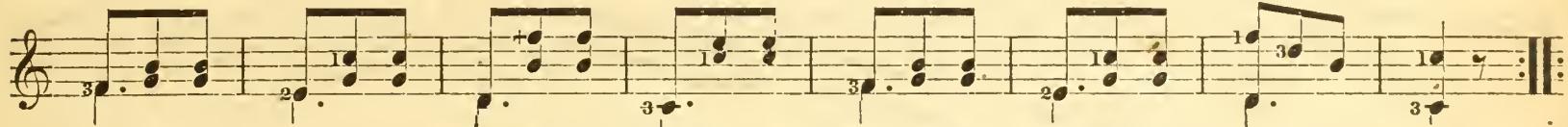
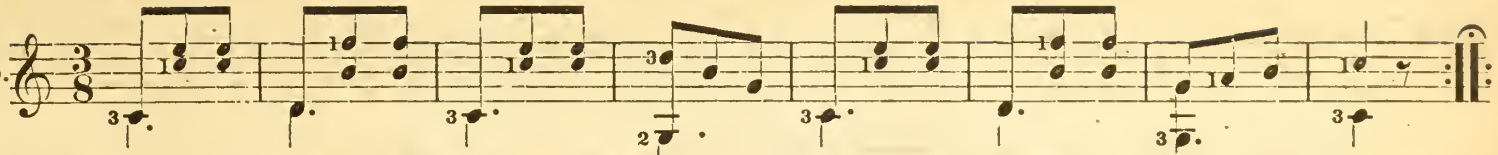
ANDANTINO.



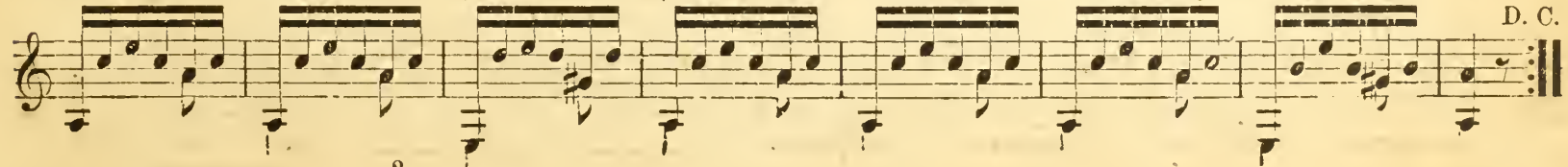
GUITAR INSTRUCTOR
WALTZ, WITH VARIATION.

17

MODERATO.



VARIATION.



GUITAR INSTRUCTOR.
WORRALL'S WALTZ.

Three staves of music for 'Worrall's Waltz' in 3/8 time. The first staff features a treble clef and contains a melody with several 'X' marks above it. The second staff has a bass clef and includes fingering numbers (1, 2, 3) and an 'X' mark. The third staff also has a bass clef and includes an 'X' mark and the instruction 'D. C.' at the end of the piece.

NEWPORT GALLOPADE.

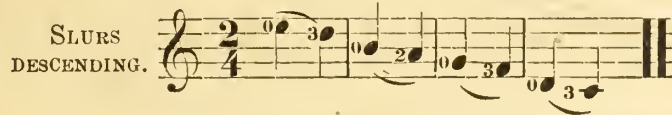
Three staves of music for 'Newport Gallopade' in 2/4 time. The first staff has a treble clef and includes fingering numbers (1, 2, 3) and an 'X' mark. The second staff has a bass clef and includes fingering numbers (1, 2, 3, 4) and an 'X' mark. The third staff has a bass clef and includes fingering numbers (1, 2, 3) and an 'X' mark.

OF SLURS.

Slurs, when on the same string, are made by striking the first note only with the right hand, in ascending passages. The second note is made by a sudden pressure of the required finger of the left hand. In descending passages the second note is made by suddenly withdrawing to one side the required left hand finger. Example :



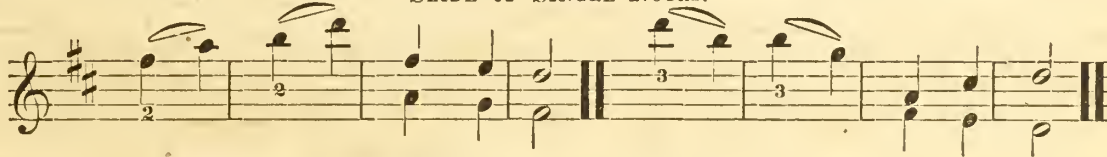
Slurs, when made on different strings, are called "Vibration slurs." In descending passages the second note is made by a firm pressure of the required finger of the left hand. In ascending passages, the thumb of the right hand should glide gently to the second note.



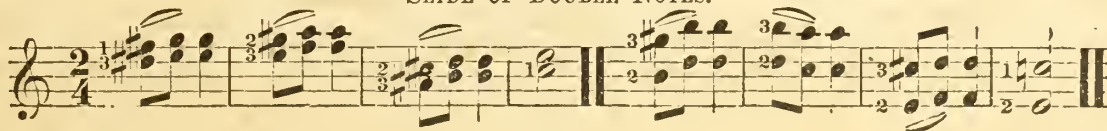
OF THE SLIDE.

The Slide is performed by one finger of the left hand sliding along the neck, passing over all the frets, from the first to the second note, after the first has been struck by a finger of the right hand. It is executed in single or double notes, and is indicated by this sign,

SLIDE OF SINGLE NOTES.



SLIDE OF DOUBLE NOTES.



GUITAR INSTRUCTOR
WIELAND'S SLUR WALTZ.

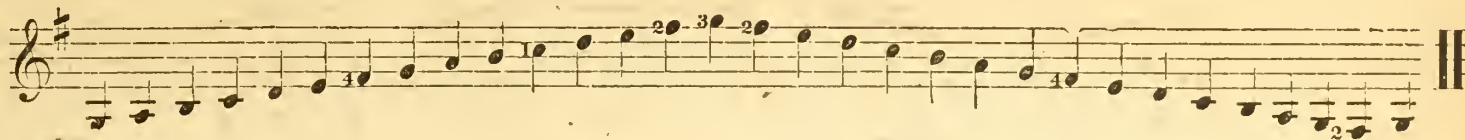
WALTZ.

The musical score is written for guitar in 3/4 time. It consists of six staves of music. The notation includes various musical symbols such as slurs, dynamics (dol.), and repeat signs. The piece is titled "WIELAND'S SLUR WALTZ." and is marked "WALTZ." at the beginning. The score is written in a single system, with the music continuing across the six staves. The piece concludes with a double bar line and the marking "D. C." (Da Capo).

WALTZ.

dol.

D. C.

SCALE OF G
MAJOR.EXERCISE
IN G.

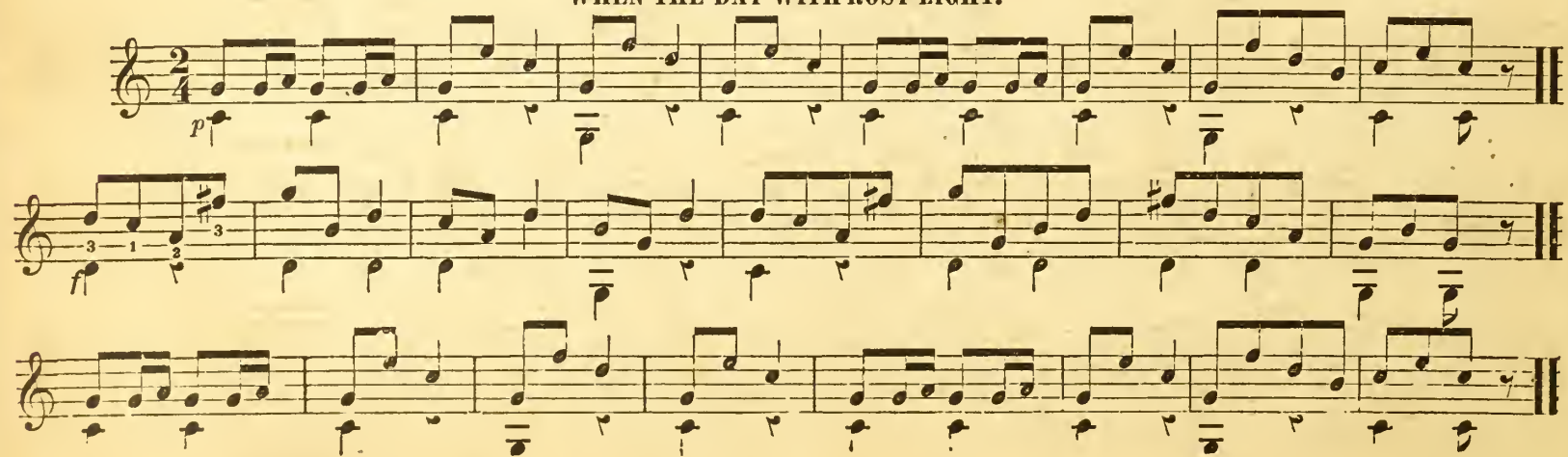
ST. LOUIS WALTZ.



CARULLI'S FAVORITE AIR.



WHEN THE DAY WITH ROSY LIGHT.



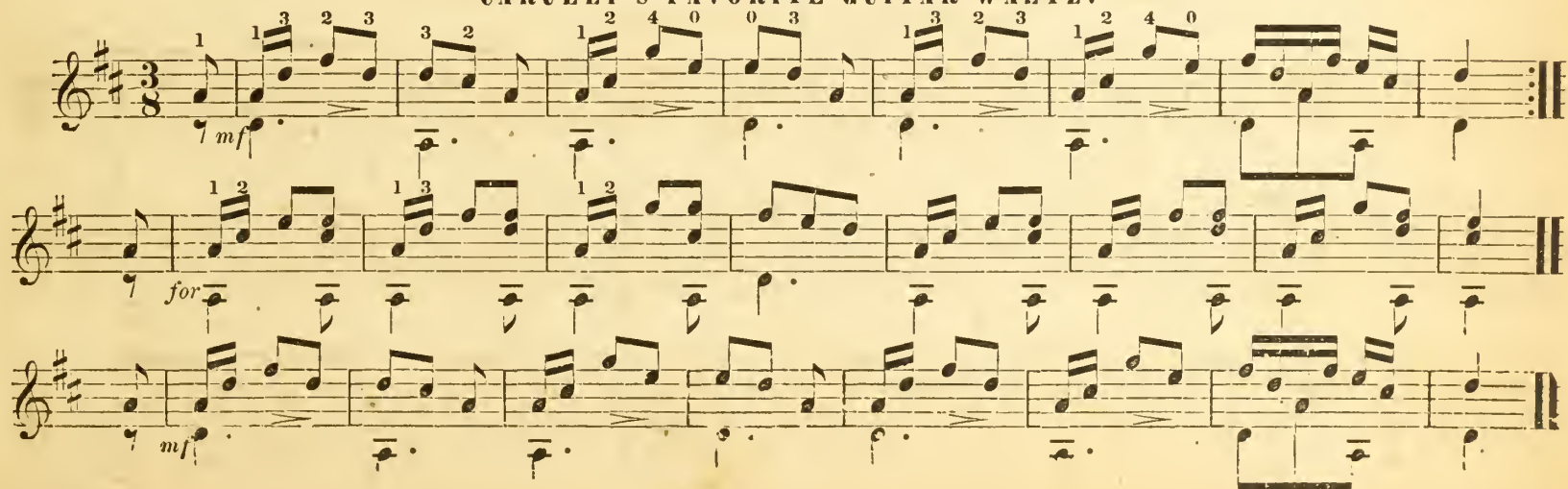
SCALE OF
MAJOR.

In the Scale of D Major bring the first finger of the left hand forward to the second fret.

EXERCISE.



CARULLI'S FAVORITE GUITAR WALTZ.



SAINT LOUIS RONDO.

Allegretto.

D. C.

The musical score is written for a single melodic line with a bass line accompaniment. The key signature is G major (one sharp), and the time signature is 6/8. The tempo is marked 'Allegretto.' and the form is 'D. C.' (Da Capo). The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a rondo form, with a repeating section indicated by a double bar line and a repeat sign. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'Allegretto' and 'D. C.'. The music is arranged in a rondo form, with a repeating section indicated by a double bar line and a repeat sign. The score is written for a single melodic line with a bass line accompaniment.

NEW SLIDE WALTZ.

25

Musical score for 'NEW SLIDE WALTZ.' in 3/8 time, key of D major. The score consists of four staves. The first two staves contain the main melody with triplets and slurs. The third staff features a bass line with dynamic markings 'f' (forte) and fingerings '2', '4', and '3'. The fourth staff continues the melody. The piece concludes with a double bar line.

ECHO WALTZ.

Musical score for 'ECHO WALTZ.' in 3/8 time, key of D major. The score consists of two staves. The first staff includes the instruction 'Harmonics.' and '7th fret.' above the first measure, followed by a triplet of eighth notes. The second staff includes the instruction 'Harmonics.' and '12th.' above the first measure, followed by a triplet of eighth notes. The piece concludes with a double bar line.

D. C.

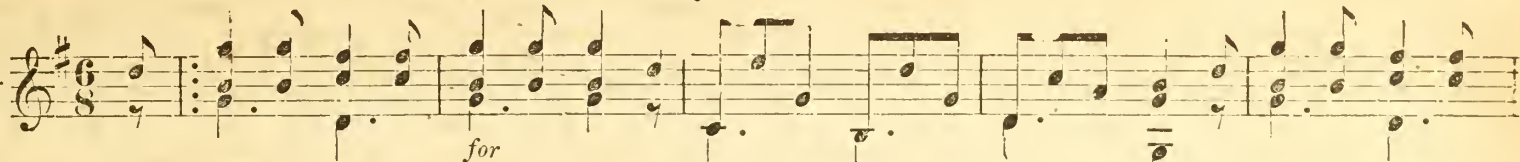
CARCASSI'S FAVORITE RONDO.

A musical score for a piece titled "The Rose Tree". The score is written for a piano and voice. It consists of eight staves. The first three staves are for the piano accompaniment, and the last three staves are for the voice. The key signature is one sharp (F#), and the time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. There are also some performance instructions like "D. C. al Fine." at the end. The score is arranged in a traditional format with the piano part on the left and the voice part on the right.

GUITAR INSTRUCTOR.
RUSSIAN QUADRILLE.

27

ALLEGRO.



for

First time.

Second time.



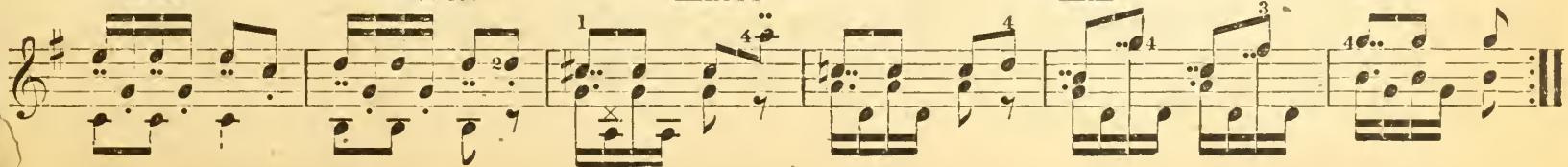
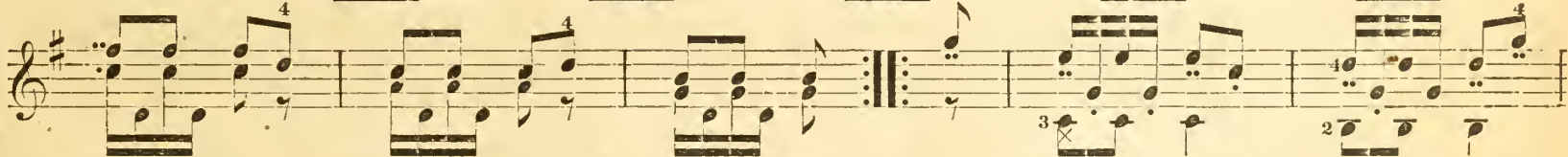
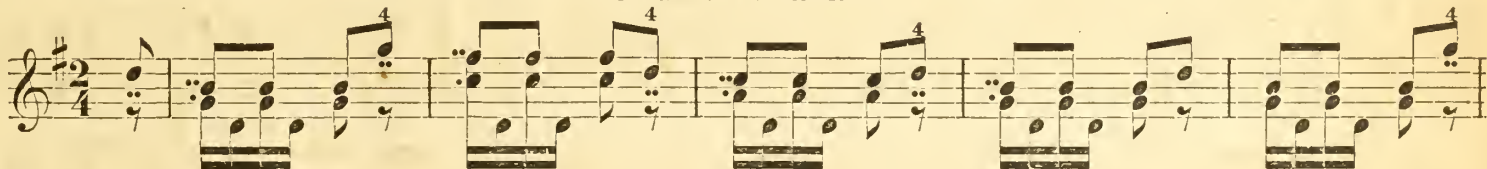
for



for

HUNGARIAN AIR.

ANDANTINO.



LAURA'S DELIGHT

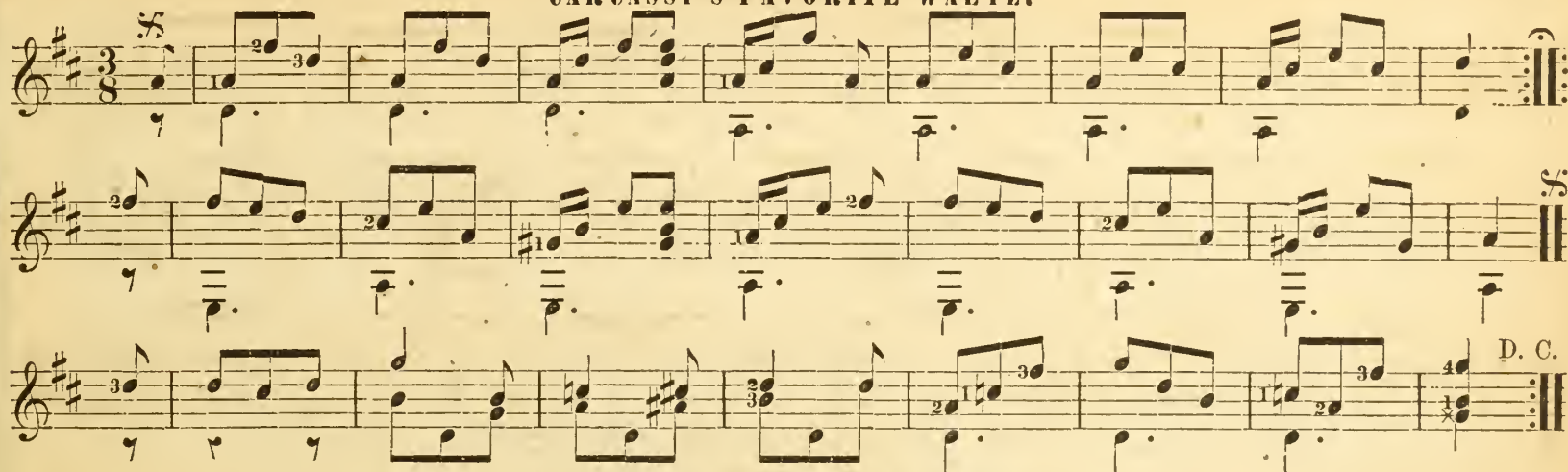
Three staves of music in treble clef, key of D major (two sharps), and 3/8 time. The first staff contains a melody of eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots.

HARMONIC MARCH.

Three staves of music in treble clef, key of D major, and common time (C). The first staff includes a melodic line and a 4th string accompaniment indicated by a dashed line and the text "4th String. ----- 3 -- 2". The second and third staves feature a complex harmonic accompaniment with chords and single notes, including dynamic markings such as *f*, *p*, and *f*. The piece concludes with a double bar line and the instruction "D. C." (Da Capo).

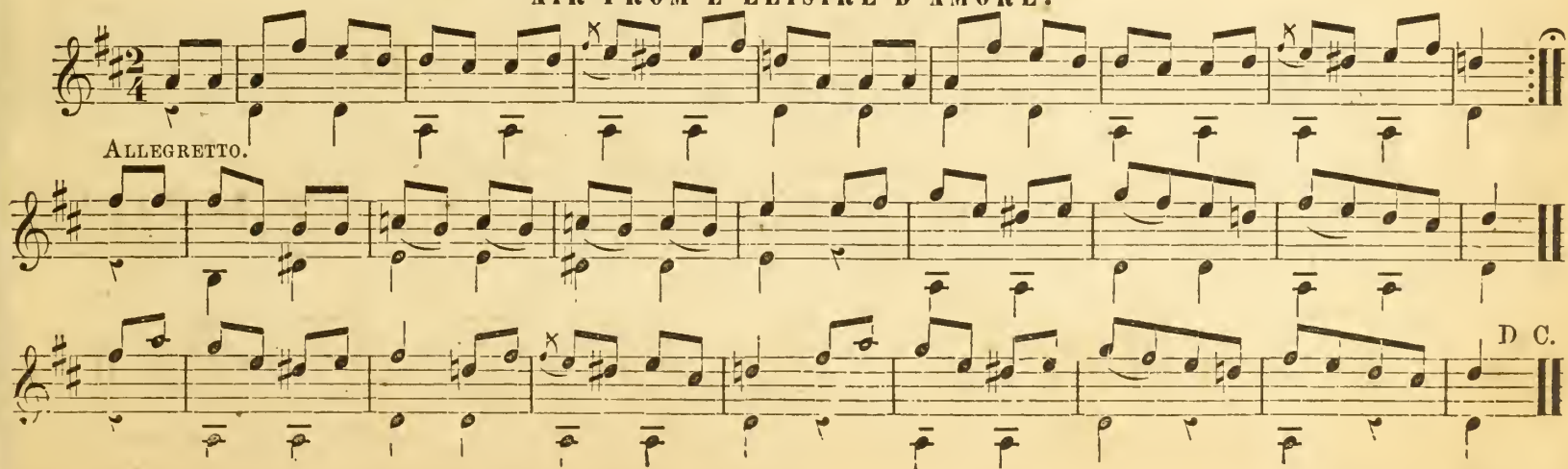
GUITAR INSTRUCTOR.
CARCASSI'S FAVORITE WALTZ.

29

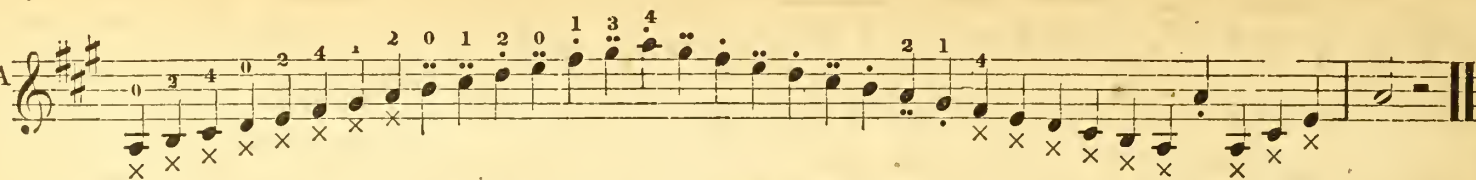


Three staves of music for Carcassi's Favorite Waltz. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a double bar line and a repeat sign. The tempo marking 'D. C.' (Da Capo) is written at the end of the third staff.

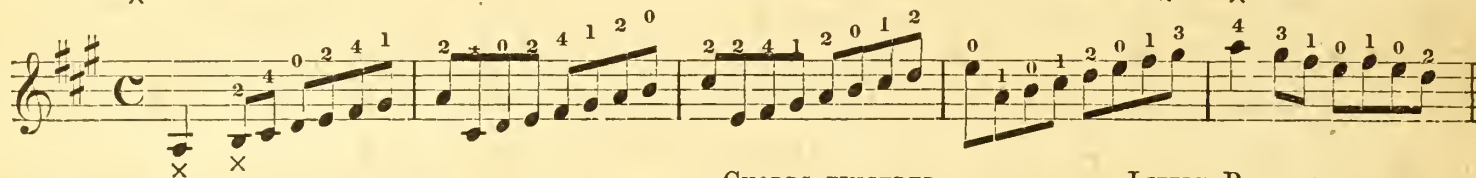
AIR FROM L'ELISIRE D'AMORE.



Three staves of music for the Air from L'Elisire d'Amore. The key signature is one sharp (F#) and the time signature is 2/4. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a double bar line and a repeat sign. The tempo marking 'ALLEGRETTO.' is written at the beginning of the first staff, and 'D. C.' (Da Capo) is written at the end of the third staff.

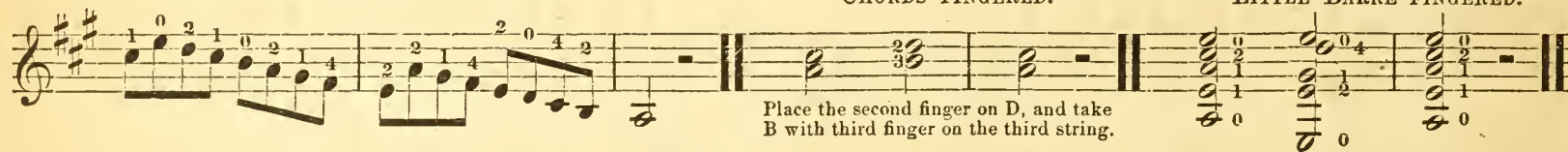
SCALE OF A
MAJOR.

EXERCISE.



CHORDS FINGERED.

LITTLE BARRE FINGERED.



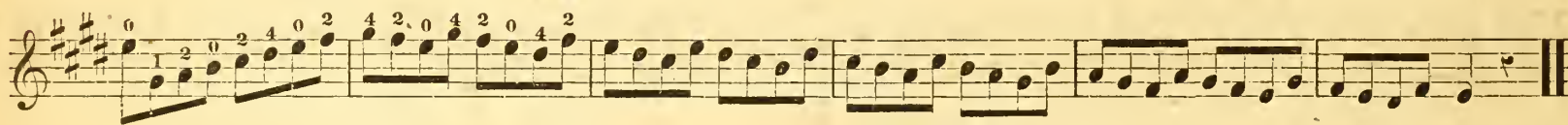
NEWELL'S WALTZ.



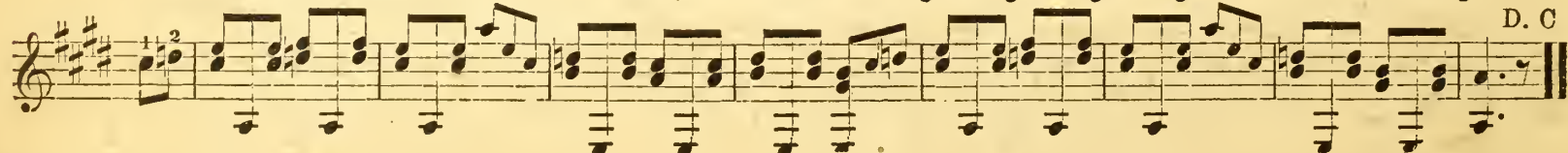
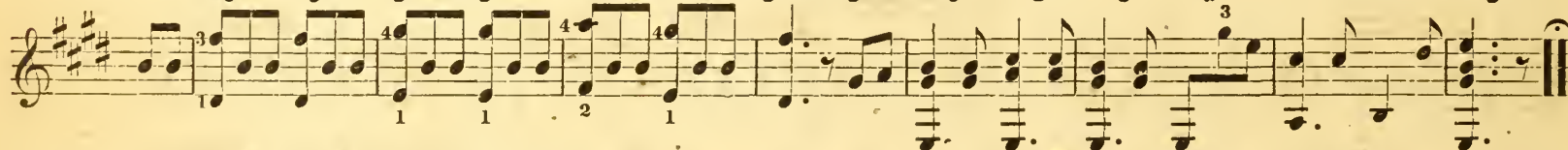
for

RUSSIAN MELODY.

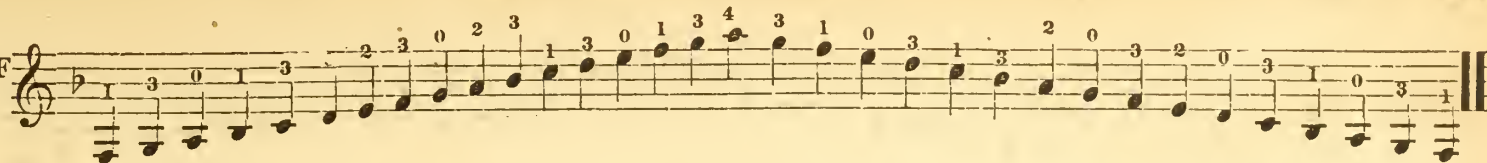
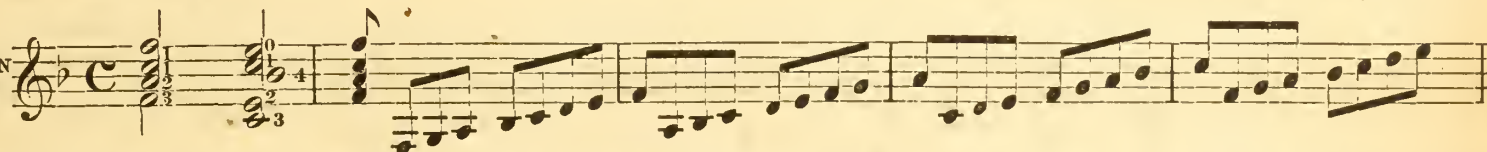
CRACOVienne.

SCALE OF E
MAJOR.EXERCISE IN
E MAJOR.

SARDINIAN QUADRILLE.

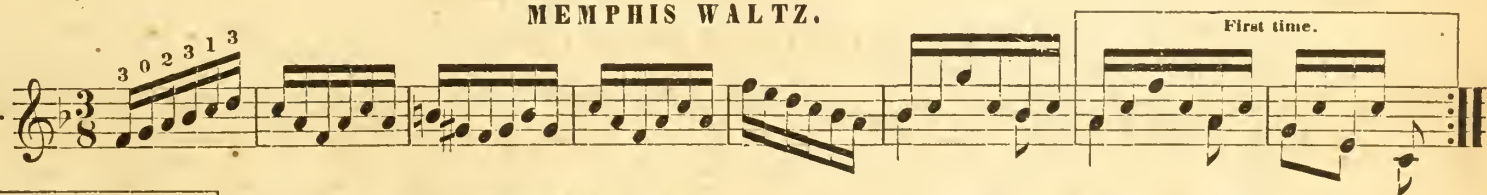


D. C

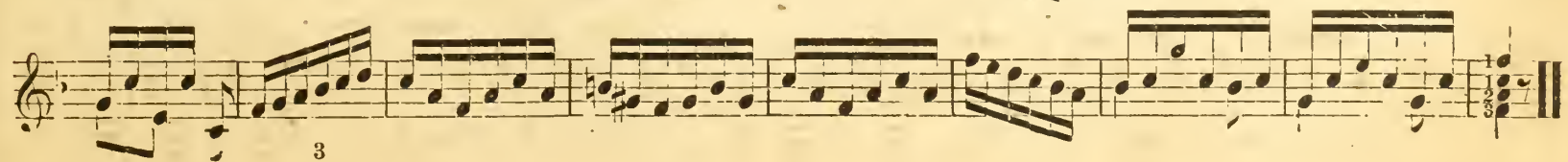
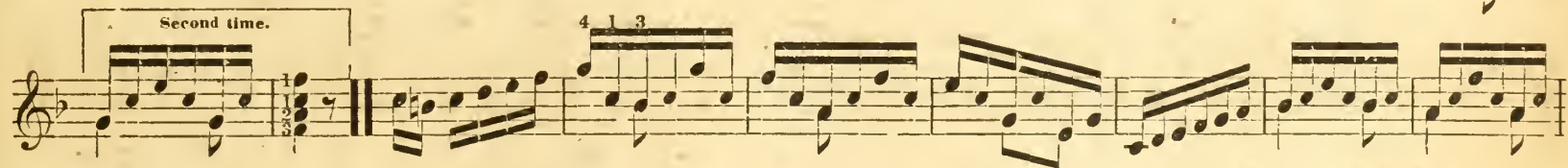
SCALE OF F
MAJOR.EXERCISE IN
F MAJOR.

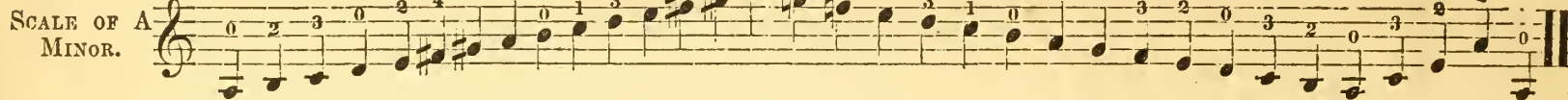
MEMPHIS WALTZ.

Poco ALL'o.



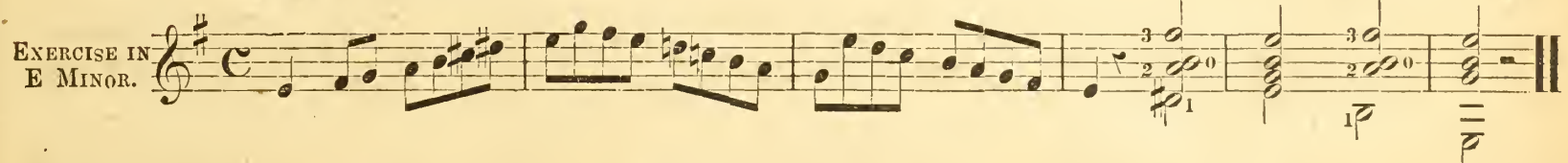
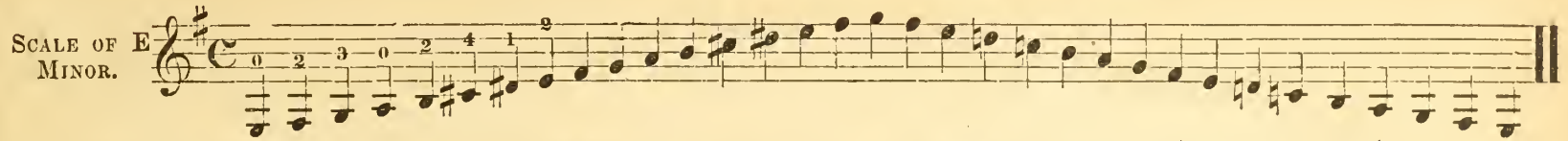
Second time.





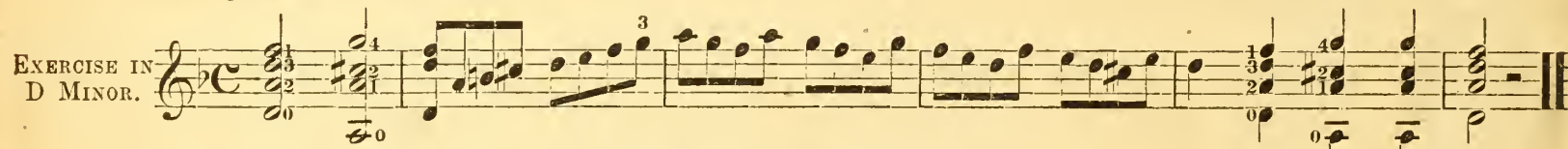
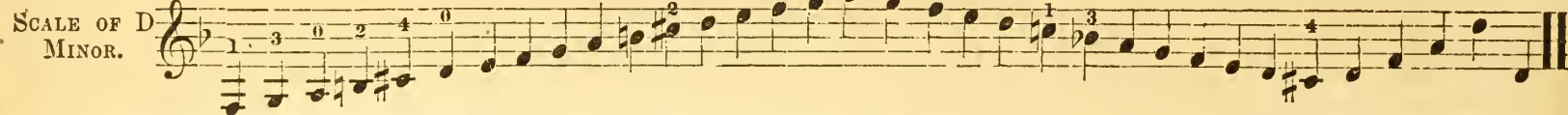
WALTZ.—LA MELANCOLIE.





THE ALMA WALTZ.





RECONCILIATION WALTZ.



OF POSITIONS AND THEIR USES .

In writing music for the Guitar, twelve positions are used. The positions most frequently used however, are the first, fourth, fifth, seventh, and ninth. Remember it is the first finger that determines the position, that is, when the first finger is placed just behind the first fret, the hand is said to be in the first position. If the first finger is placed just behind the fourth fret, it is the fourth position; and so on with the fifth, seventh, and ninth positions, according to the following scale.

G, in first and fourth positions. A, in first and fourth positions. B, in first and seventh positions. C \sharp , in first and ninth positions.

Sixth string. Sixth string. Fifth string. Sixth string. Fifth string. Sixth string. Fifth string. Sixth string.

E, in first and fourth positions. F, in first and fifth positions. G, in first and seventh positions. A, in first and ninth positions.

Fourth string. Fifth string. Fourth string. Fifth string. Third string. Fifth string. Third string. Fifth string.

Scale of E in fourth position.

Scale of F in fifth position.

Scale of G in seventh position.

Scale of A in ninth position.

GUITAR INSTRUCTOR
SLIDING WALTZ.

ALLEGRO.

First staff: Treble clef, key signature of one sharp (F#), 3/8 time signature. Melody with triplets, bass line with chords. Dynamics: *f*.

Second staff: Continuation of melody and bass line. Dynamics: *p*.

Third staff: Continuation of melody and bass line. Dynamics: *f*.

ANDANTE.

HOME, SWEET HOME.

First staff: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Melody with eighth notes, bass line with chords. Dynamics: *Dim.*

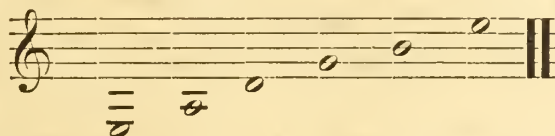
Second staff: Continuation of melody and bass line. Dynamics: *Dim.*

GUITAR INSTRUCTOR. OF HARMONIC SOUNDS.

The Harmonic Sounds on the Guitar, are produced by slightly pressing a finger of the left hand across certain divisions of the finger-board. The Harmonies are really an octave higher than the notes which represent them. The tones have a peculiar sweetness, and form a pleasing contrast with the natural sounds. Harmonies are made on the twelfth, seventh, fifth, fourth, and third frets, each of the six strings producing its peculiar Harmonic Sound.

Harmonies are distinguished from the natural sounds by the abbreviations *Har.* and *Nat.*

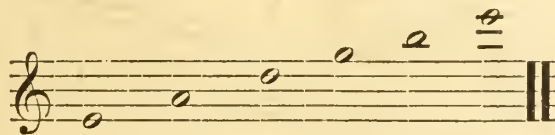
Harmonies of
the 12th fret.



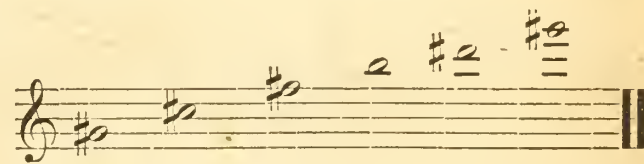
Harmonies of
the 7th fret.



Harmonies of
the 5th fret.



Harmonies of
the 4th fret.



HARMONIC QUICK STEP.

Har. 12th Fret

Nat.

Har. 12th Fret

Nat.



CUBAN WALTZ.

7th Pos. Nat. 3d Pos. 7th Pos. Nat.

7th Pos. Nat. 7th Pos. Nat.

THE RUBY WALTZ.

9th Pos. barre. 1st Time. 2nd Time.

The musical score for 'The Ruby Waltz' is written in 3/8 time and features three staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with a '9th Pos.' marking above a specific measure. A 'barre.' instruction is placed above the staff, followed by a repeat sign and two endings labeled '1st Time.' and '2nd Time.'. The second and third staves continue the melody and accompaniment, with the third staff ending with a double bar line. The notation includes various musical symbols such as slurs, bar lines, and dynamic markings like 'sf'.

WEBER'S LAST WALTZ

The musical score for 'Weber's Last Waltz' is written in 3/4 time and features two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with a '4' marking above a specific measure. The second staff continues the melody and accompaniment, with the third staff ending with a double bar line. The notation includes various musical symbols such as slurs, bar lines, and dynamic markings like 'sf'.

"SAM'S" WALTZ.

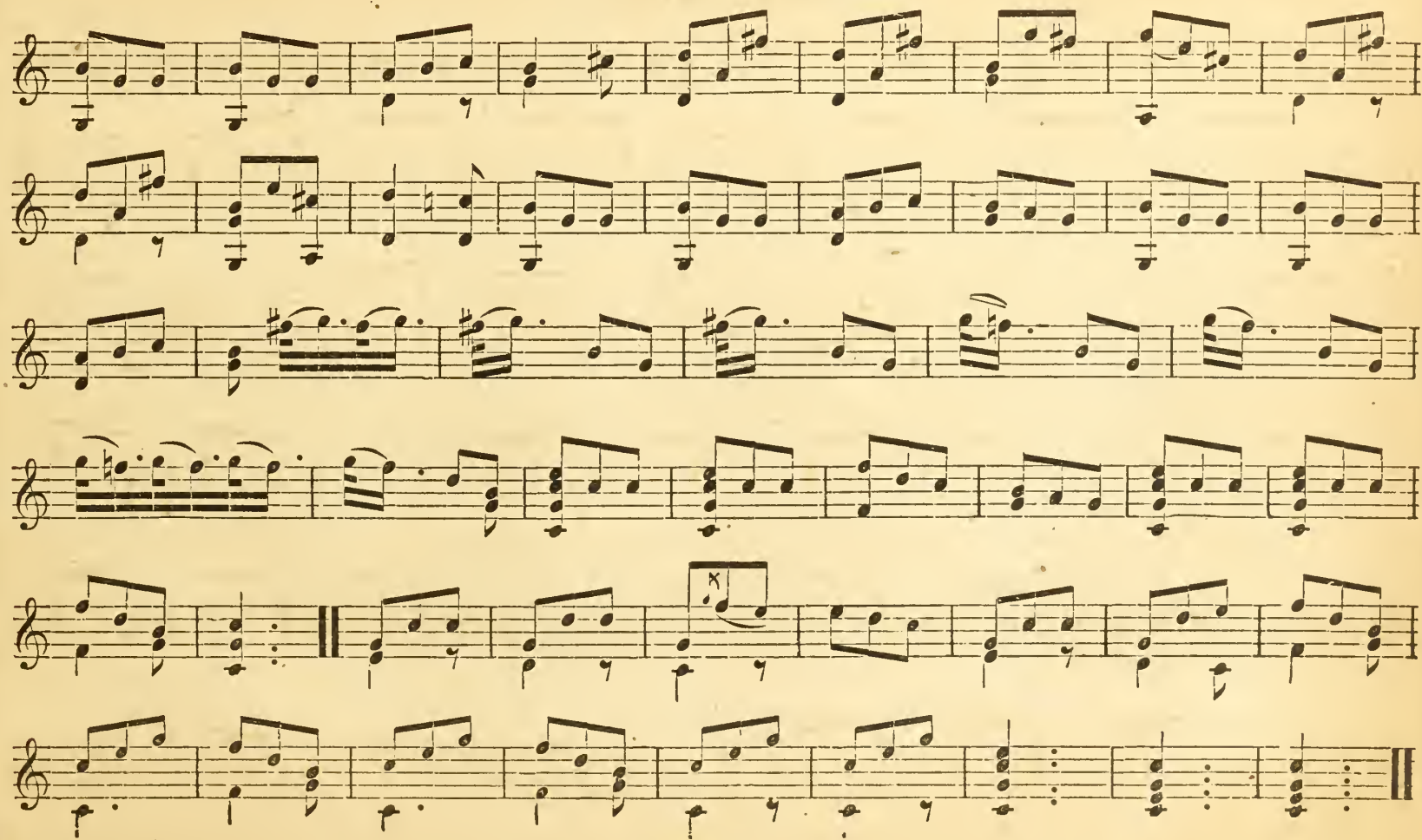
Wherein both the Ascending and Descending Slides are introduced.

The second note of the Ascending Slide is sounded by striking the string forcibly with that finger of the left hand, which belongs to the note.



GUITAR INSTRUCTOR.
"SAM'S" WALTZ.—Concluded.

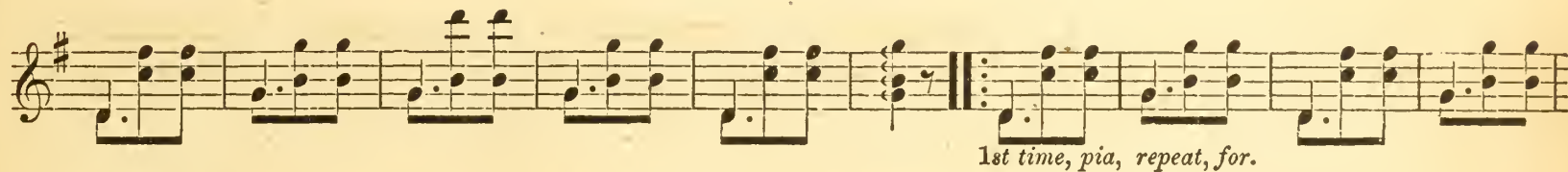
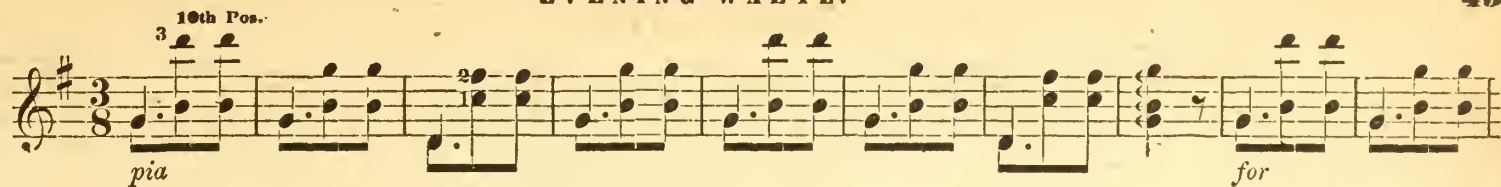
43



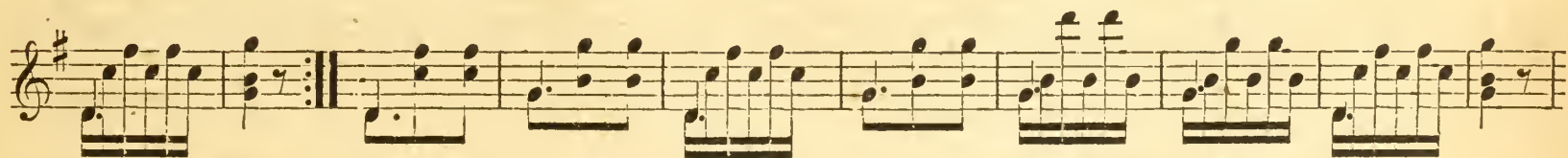
HYMEN'S WALTZ.

This musical score is for a waltz titled "HYMEN'S WALTZ" from a "GUITAR INSTRUCTOR" book. It is written for guitar in 3/8 time with a key signature of three sharps (F#, C#, G#). The score consists of five staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 3/8 time signature. It includes a piano (*p*) dynamic marking. The second staff features a mezzo-forte (*mf*) dynamic marking. The third staff contains a repeat sign. The fourth staff includes a double bar line and a repeat sign. The fifth staff concludes with a double bar line and the instruction "D. C." (Da Capo). The notation includes various musical symbols such as notes, rests, accidentals, and fingerings (e.g., 1, 2, 3, 4).

WALTZ.



Var.



GRAND MARCH.

H. Bollman.

This musical score is for a guitar piece titled "Grand March" by H. Bollman. It is presented on five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second staff continues the melody and includes triplets. The third staff features a repeat sign. The fourth staff is marked "TRIO." and begins with a repeat sign. The fifth staff concludes the piece with a double bar line and the initials "D. C." (Da Capo).

WALTZ.

FINE.

p

D. C.

WALTZ.

TYROLEAN WALTZ. 3d Pos.

Nat.

H. Bollman.

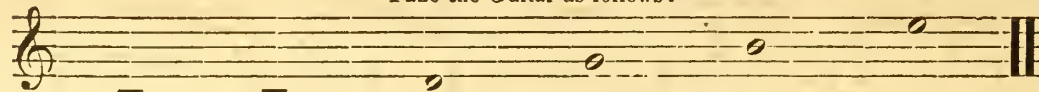
4th P. 2d P. 1st P.

p

GUITAR INSTRUCTOR.

LATONIA SPRING WALTZ.

Tune the Guitar as follows:



9th Pos.

Nat.

The main musical score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with some measures marked with an 'X' and a '2' indicating a double measure. The second staff continues the melody. The third staff features a section marked '12th Fret.' and 'Nat.' (Natural), followed by a section marked '5th Fret'. Below the third staff, there are markings 'Har. - -' and 'Har.' (Harmonics). The fourth staff continues the melody, ending with a double bar line. The score is written in a style typical of early 20th-century guitar instruction books.

BEN GUIBERTS WALTZ.

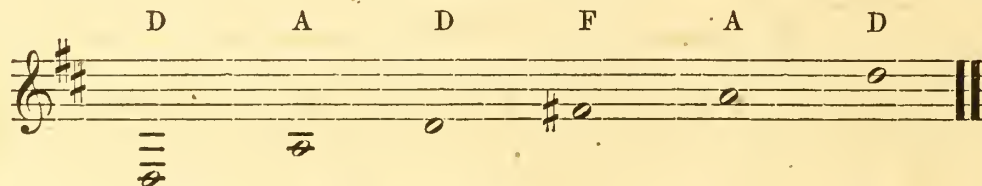
H. Worrall.

This musical score is for a guitar piece titled "Ben Guiberts Waltz" by H. Worrall. It is written in D major (two sharps) and 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps. The music is primarily composed of eighth and sixteenth notes, with some triplets and slurs. The second staff includes a triplet of eighth notes marked with a '3' and a 'K' symbol, and a triplet of sixteenth notes marked with a '3' and a '2' below it. The third staff features a triplet of eighth notes marked with a '3' and a '4' below it. The fourth staff includes a triplet of eighth notes marked with a '3' and a '4' below it, and a triplet of sixteenth notes marked with a '3' and a '4' below it. The fifth staff concludes the piece with a final cadence. The notation is clear and legible, with standard musical symbols for notes, rests, and accidentals.

SEBASTOPOL.

This popular piece is intended as an imitation of military music. The Harmonics in single notes imitate the Bugle. The Harmonics in chords imitate a Full Military Band at a distance.

Tune the Guitar thus:





5th Pos.

Nat.

7th Pos.

Nat.

4th Pos.

5th Pos.

7th Pos.

Nat.



Barre

Barre

Barre

Barre

Barre

Barre



5th.

7th.

12th.

7th.

5th.

7th.

5th.

7th.

5th.

7th.

12th.

Harmonics

Bugles at a distance.

7th.

5.

4.

3rd.

7th

4th.

5.

4th.

7th.

5th.

4th.

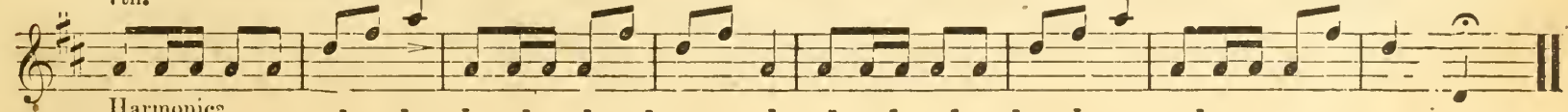
3rd.

7th.

4th.

5th.

12th.



Harmonics

GUITAR INSTRUCTOR. KINLOCK OF KINLOCK.

Arranged by H. Kingsbury.

Musical score for "Kinlock of Kinlock" in G major (one sharp) and 6/8 time. The score consists of three systems of two staves each. The first system includes fingerings (1, 2, 4) and a repeat sign. The second system includes fret positions (4th Pos., 7th Pos.) and a repeat sign. The third system includes fret positions (4th Pos., 7th Pos., 9th Pos.) and a repeat sign. The piece concludes with a double bar line.

ARKANSAS TRAVELLER.*

Musical score for "Arkansas Traveller" in G major (one sharp) and 2/4 time. The score consists of two systems of two staves each. The first system includes a repeat sign. The second system includes a repeat sign. The piece concludes with a double bar line.

* Tune the Guitar the same as given in the piece "Sebastopol." See Contents.

PRIMA DONNA WALTZ.

GRACEFULLY.

The musical score for "PRIMA DONNA WALTZ" is written for guitar in 3/4 time, key of D major (two sharps). It consists of five staves of music. The first staff begins with the instruction "GRACEFULLY." and features a melody with a 4-measure rest. The second staff includes a 9th position section with fingering 1, 4, 2, 3 and a natural (Nat.) marking. The third staff shows a 7th position section with fingering 4, 4, 4, 3, 1, 3 and a 1st position section with fingering 1, 4, 2, 3. The fourth staff continues the melody with a 4-measure rest. The fifth staff includes a 9th position section with fingering 1, 4, 2, 3 and a natural (Nat.) marking. The score concludes with a double bar line.

HOPE WALTZ.

J. Strauss.

WALTZ.

The musical score is written for guitar on a single staff in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The piece is a waltz, indicated by the 'WALTZ.' label. The notation includes various musical symbols such as eighth notes, sixteenth notes, and chords. There are several measures with multiple beamed notes, suggesting a fast or intricate melody. The score ends with a double bar line and repeat dots. The page number '54' is in the top left, and the book title 'GUITAR INSTRUCTOR.' is at the top center. The piece title 'HOPE WALTZ.' and composer 'J. Strauss.' are at the top right. The page number '42' is in the top right corner.

BORY O'MORE.

ALLEGRETTO.

The musical score is written for guitar on five staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'ALLEGRETTO.' The notation features a mix of eighth and sixteenth notes, often beamed together, and rests. The first staff contains the initial melody and accompaniment. The second staff includes a repeat sign after the first measure. The third staff also features a repeat sign. The fourth staff continues the piece, and the fifth staff concludes with a final double bar line. The accompaniment is primarily composed of chords and single notes in the lower register.

AR HYD Y NOS.—With Variation.

ANDANTE.

3d Position.

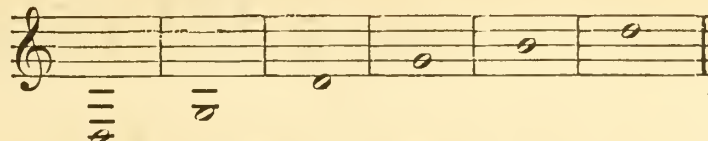
VARIATION.

3d Position.

VIOLET WALTZ.

Arranged by H. Worall.

Tune the Guitar thus :



WALTZ.

9th fret 7th 5th

5th Barre 7th Barre

4th Barre 5th Barre 7th Barre

GUITAR INSTRUCTOR.

EXERCISE IN SINGING THE SCALE OF C.

With two different Accompaniments.

Voice.

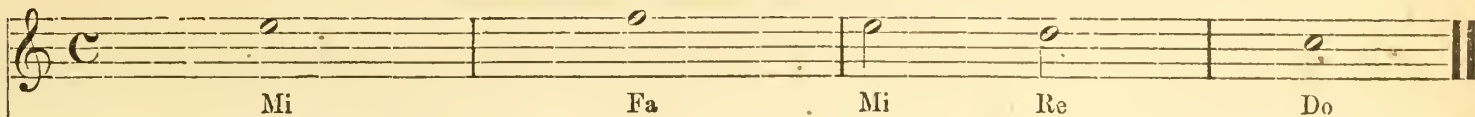
Do Re Mi Fa Sol La Si Do

1st Accomp.

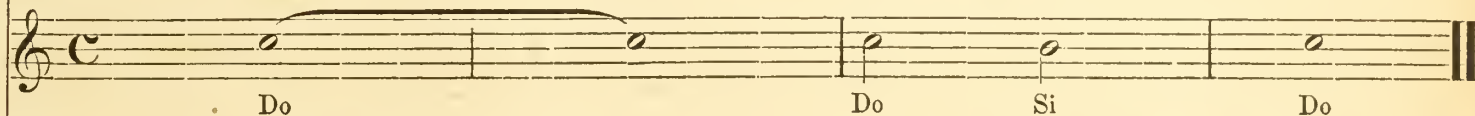
2d Accomp.

Do Si La Sol Fa Mi Re Do.

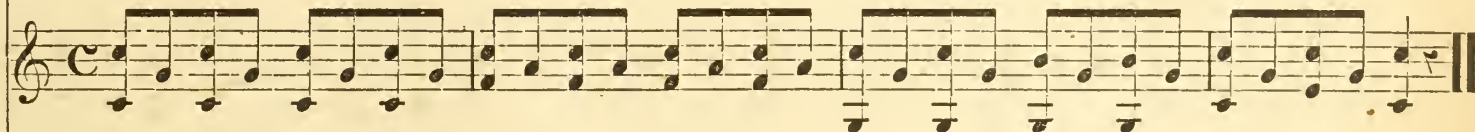
VOCAL CADENCE, With four Different Accompaniments.

2d Voice
ad lib.

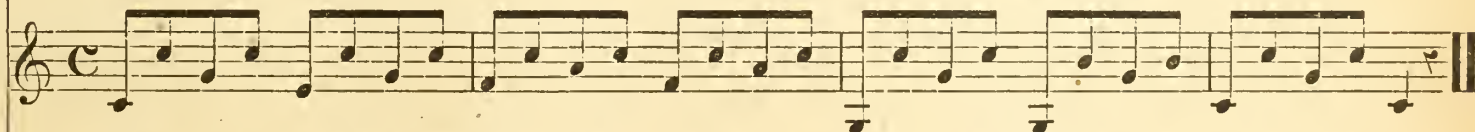
Voice.



1st Accomp.



2d Accomp.



3d Accomp.

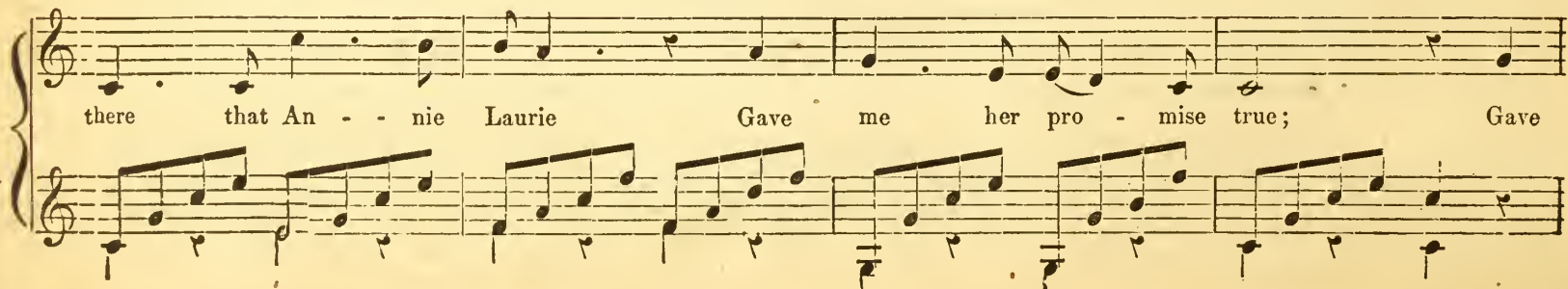


4th Accomp.



GUITAR INSTRUCTOR

ANNIE LAURIE.



GUITAR INSTRUCTOR.
ANNIE LAURIE.---Concluded.

47

me her pro - mise true, Which ne'er for - got will be; And for

The first system of musical notation for the song 'Annie Laurie'. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom staff is a guitar-specific notation with a treble clef, a key signature of one flat, and a 2/4 time signature. The lyrics are written below the top staff.

bonnie An - - nie Lau - rie I'd lay me down and dee.

The second system of musical notation for the song 'Annie Laurie'. It consists of two staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is a guitar-specific notation with a treble clef, a key signature of one flat, and a 2/4 time signature. The lyrics are written below the top staff.

SECOND VERSE.

Her brow is like the snow drift,
Her throat is like the swan;
Her face it is the fairest
That e'er the sun shone on,
That e'er the sun shone on.
And dark blue is her e'e,
And for bonnie Annie Laurie
I'd lay me down and dee

THIRD VERSE.

Like dew on the gowan lying
Is the fa' o' her fairy feet,
And like winds in summer sighing,
Her voice is low and sweet,
Her voice is low and sweet.
And she is a' the world to me,
And for bonnie Annie Laurie
I'd lay me down and dee.

HERE'S A HEALTH TO THEE. TOM MOORE.*

3d Verse. Tho' the o - cean roar a - round me Yet it still shall bear me on; Tho' a

ANDANTE.

1st Verse. My boat is on the shore, And my bark is on the sea; But be -

de - sert should sur - round me, It hath springs that may be won, Tho' a de - sert should sur -

fore I go Tom Moore, Here's a dou - ble health to thee, But be - fore I go Tom

round me, It hath springs that may be won.

Moore, Here's a dou - ble health to thee.

* This beautiful Song is used with the kind permission of Peters, Webb & Co., the proprietors of the copyright.

wa - ter, as with wine, The li - ba - tion I would pour; Should be peace to thine and
 mine, And a health to thee, Tom Moore, Should be peace to thine and mine, And a
 - bove me, Here's a heart for ev' - ry fate; And what-ev - er sky's a - bove me, Here's a
 health to thee Tom Moore.
 heart for ev' - ry fate.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, also with a treble clef and a key signature of one sharp. The music is in 4/4 time. The score consists of three systems. The first system contains the first line of the song. The second system contains the second and third lines. The third system contains the fourth line and a final piano accompaniment section. The lyrics are written below the voice staff, and the piano part is written below the piano staves. The score is concluded with a double bar line.

GUITAR INSTRUCTOR.
AWAY WITH MELANCHOLY.
Duett with two different Accompaniments.

MODERATO.

Voices.



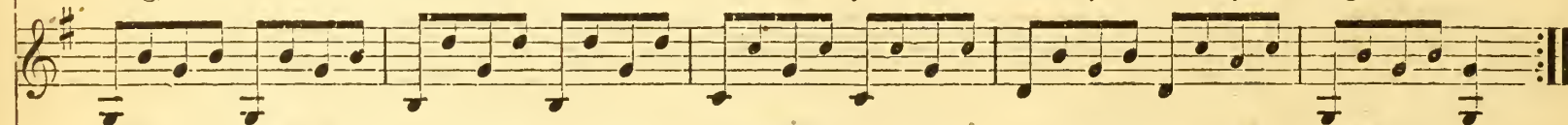
1st Accomp.



2d Accomp.



ring, On life and hu - man fol - ly, But mer - ri - ly, mer - ri - ly sing, fal la.



AWAY WITH MELANCHOLY.—Concluded.

For what's the use of sigh - ing, When time is on the wing, Can

we pre - vent his fly - - - ing, Then mer - ri - ly, mer - ri - ly sing, fal la.

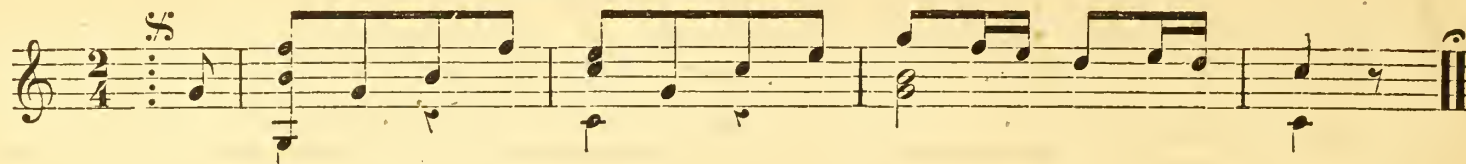
5

GUITAR INSTRUCTOR.

SWEET BIRDS ARE SINGING.

Arranged for One, or Two Voices.

ALLEGRETTO.



SWEET BIRDS ARE SINGING.—Concluded.

May, mer - ry May. Sing shep - herds, sing with me, Cheer - i - ly,

cheer - i - ly, Sing, shep - herds sing with me, Mer - ry, mer - ry May.

The musical score is written for guitar on a grand staff with two staves. The melody is in the upper staff, and the accompaniment is in the lower staff. The key signature has one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line and repeat dots.

SECOND VERSE.

Our dear girls to meet us,
Are now on their way,
With garlands to greet us,
And songs of the May;

Sing shepherds, sing with me, Cheerily, cheerily,
Sing shepherds, sing with me, Merry, merry May.

THIRD VERSE.

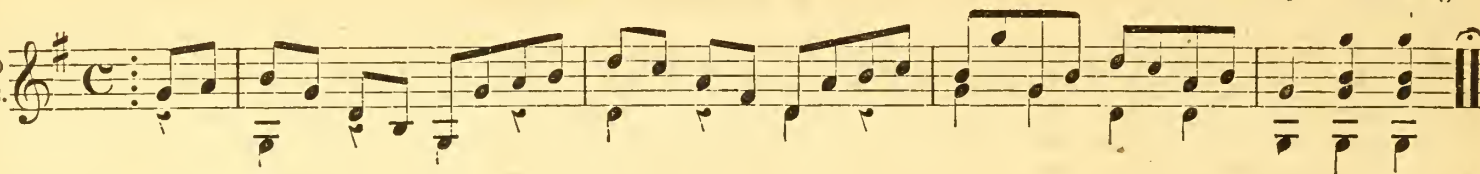
The Cattle are lowing,
Come! Up from your hay,
Lads! Let us be going,
The morning is May;

Sing shepherds, sing with me, Cheerily, cheerily,
Sing shepherds, sing with me, Merry, merry May

GUITAR INSTRUCTOR.

I'M A PILGRIM.

Arranged by W. Cumming.

ALLEGRETTO
CON AMORE.

I'M A PILGRIM.—Concluded.

tain me, For I am go - ing To where the stream - lets are ev - er flow - ing. I'm a

The first system of musical notation for the song 'I'm a Pilgrim'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The melody is written on the top staff, and the guitar accompaniment is written on the bottom staff. The lyrics are: 'tain me, For I am go - ing To where the stream - lets are ev - er flow - ing. I'm a'.

pil - grim, and I'm a stran - ger, I can tar - ry, I can tar - ry but a night.

The second system of musical notation for the song 'I'm a Pilgrim'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The melody is written on the top staff, and the guitar accompaniment is written on the bottom staff. The lyrics are: 'pil - grim, and I'm a stran - ger, I can tar - ry, I can tar - ry but a night.' The system ends with a double bar line and repeat dots.

SECOND VERSE.

There the sunbeams are ever shining,
 I am longing, I am longing for the sight,
 Within a country, unknown and dreary,
 I have been wandering forlorn and weary.
 I'm a pilgrim, and I'm a stranger,
 I can tarry, I can tarry but a night.

THIRD VERSE.

Of that country, to which I'm going,
 My Redeemer, my Redeemer is the light;
 There's no sorrow, nor any sighing,
 Nor any sin there, nor any dying.
 I'm a pilgrim, and I'm a stranger,
 I can tarry, I can tarry but a night.

THE SWITZER'S FAREWELL.

ANDANTINO.



A - dieu dear land, with beauty teem - ing, Where first I lov'd a care-less child; Of thee my
Far from my home, I soon must wan - der, — In stranger land be doom'd to dwell; Oh! best be -

heart will e'er be dream-ing, The snow clad peaks and moun - tains wild. Dear land! that I
lov'd, my heart grows fond - er, While thus I breathe my last fare - well. Re - ceive this sad

GUITAR INSTRUCTOR.
THE SWITZER'S FAREWELL.—Concluded.

[57]

71

cher-ish, Oh! long may'st thou flour-ish; My mem'-ry must per-ish Ere
to-ken, I leave thee heart bro-ken. Our part-ing is spo-ken, Be-

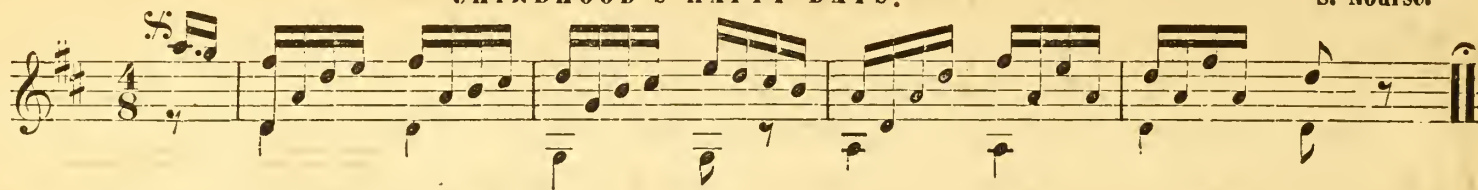
I lov'd for-get thee. La, la - - - la - - - la - - - la - - -
one fare well. La, la - - - la - - - la - - - la - - -
ad lib.

la - - - la - - - la - - - la - - - la - - - la - - -
ad lib.

CHILDHOOD'S HAPPY DAYS.

S. Nourse.

ANDANTE.

Musical notation for the piano and vocal parts of the first system. The piano part is on the left, consisting of two staves with arpeggiated chords. The vocal part is on the right, with a single staff. The lyrics are: "I'm think - ing of the days, Mother, Of Child - hood's hap - py days, When".

I'm think - ing of the days, Mother, Of Child - hood's hap - py days, When

Musical notation for the piano and vocal parts of the second system. The piano part continues with arpeggiated chords. The vocal part continues with the lyrics: "all the world seem'd bright and gay, And full of glad - some lays : I'm".

all the world seem'd bright and gay, And full of glad - some lays : I'm

CHILDHOOD'S HAPPY DAYS.—Concluded.

The musical score is written for guitar and voice. It consists of two systems of music. Each system has a vocal line (treble clef) and a guitar line (treble clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line.

think - ing of that joy - - ous time, When sitting by your side, You
sweet - ly smil'd and bless'd your child, With all a pa - rent's pride.

SECOND VERSE.

These days were bright, mother,
And now they seem to me
Like fair enchanted isles a fair,
Within a desert sea.
For then my heart had known no care,
My eyes had wept no tears—
Nor had a cloud pass'd o'er my brow,
Through all my blissful years.

THIRD VERSE.

Oh I remember well, mother,
In twilight's gentle hour;
How soft the summer breezes were
Within our garden bow'r.
And how when bright stars beam'd so soft
From the deep blue vault at even,
With glowing cheeks, you'd sweetly speak
Of our bright home in heav'n.

I HAVE SOMETHING SWEET TO TELL YOU.

or

Words by Mrs. Francis Osgood.

"I'M TALKING IN MY SLEEP."

Music by J. E. Magruder.

MODERATO.



I have some - thing sweet to tell you, But the se - cret you must keep; And re -

mem - ber, if it is - 'nt right, "I'm talk - ing in my sleep." For I

I HAVE SOMETHING SWEET TO TELL YOU.—Concluded.

The musical score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, while the accompaniment is written on a grand staff (treble and bass clefs). The lyrics are written below the melody. The score consists of two systems of music. The first system has a melody line with lyrics: "know I am but dream - - ing, When I think your love is mine; And I". The second system has a melody line with lyrics: "know they are but seem - - - ing, All the hopes that round me shine." The accompaniment consists of a continuous pattern of eighth notes in the right hand and a simpler bass line in the left hand.

know I am but dream - - ing, When I think your love is mine; And I

know they are but seem - - - ing, All the hopes that round me shine.

SECOND VERSE.

So remember when I tell you,
 What I cannot longer keep,
 We are none of us responsible
 For what we say in sleep.
 My pretty secrets coming!
 O listen with your heart,
 And you shall hear it humming
 So close 'twill make you start

THIRD VERSE.

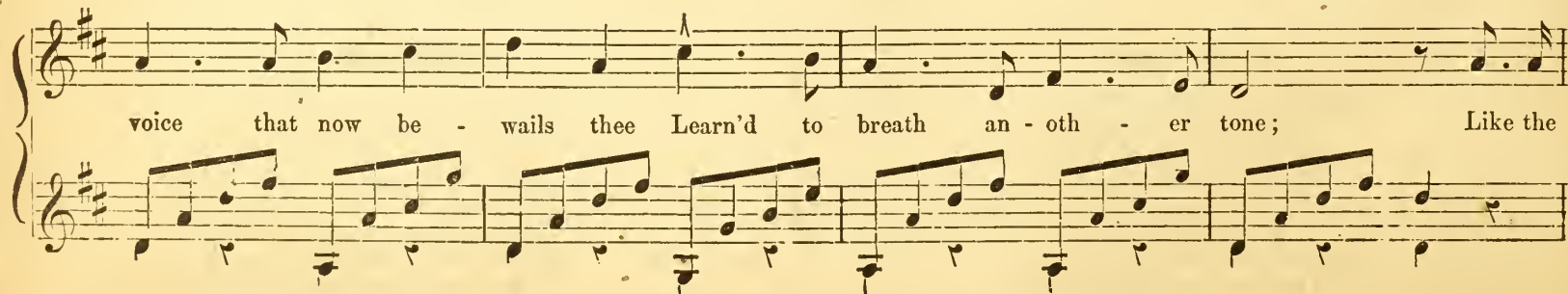
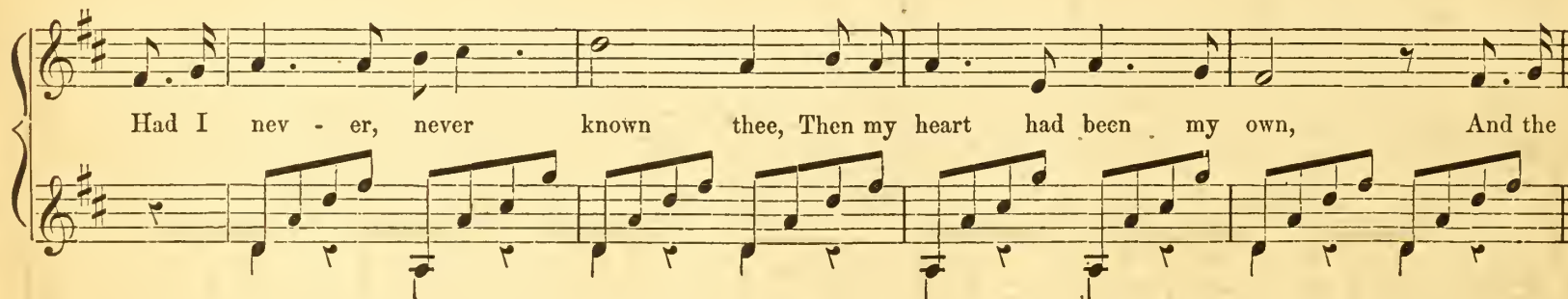
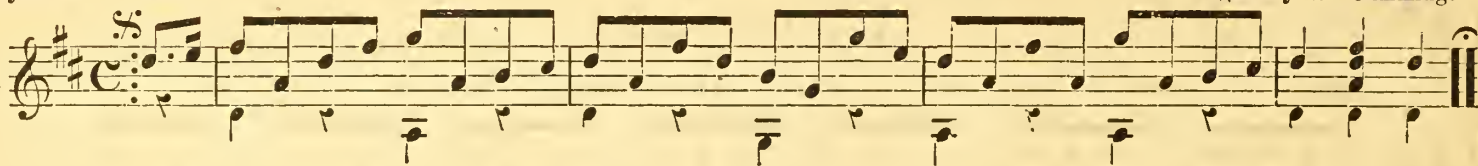
O shut your eyes so earnest,
 Or mine will wildly weep;
 I love you! I adore you!
 But "I'm talking in my sleep."
 For I know I am but dreaming
 When I think your love is mine;
 And I know they are but seeming,
 All the hopes that round me shine.

HAD I NEVER, NEVER KNOWN THEE.

Words by S. W. Davies.

Arranged by W. Cumming.

ANDANTINO.



HAD I NEVER, NEVER KNOWN THEE.—Concluded

stars that shed their glo - ry, O'er a dark and trou - bled sea; Or like some

long re - mem - ber'd sto - ry, Cher - ished art thou still to me.

SECOND VERSE.

Had I never, never seen thee,
 With the beauty o'er thy brow;
 With so many friends around thee,
 Smiling, all as thou art now.
 I had never known the blighting,
 Of a moment thus to part,
 Or fled from all delighting
 To a lonely broken heart

THIRD VERSE.

Had I never, never lov'd thee,
 With a soul-entrancing pow'r;
 Had I never knelt before thee,
 In that bright and glorious hour—
 I had never known the sorrow
 That no joys can now beguile:
 Or felt how cold and cheerless
 'Twas to live without thy smile.

THE HARPER'S SONG.

ALLEGRO MODERATO.

1. Summer eve is gone and past, Summer dew is fall - ing fast; Summer eve is gone and

past, Summer dew is fall - ing fast; I have wan - der'd all the day, Do not

bid me fur - ther stay; I have wan - der'd all the day, Do not bid me fur - ther

The musical score is written for guitar in a 2/4 time signature with a key signature of one sharp (F#). It consists of three systems of music. Each system has a vocal line (treble clef) and a guitar accompaniment line (treble clef). The guitar accompaniment features a consistent rhythmic pattern of eighth notes. The lyrics are written below the vocal line.

The musical score is written for a piano and voice. It consists of three systems of staves. Each system has a treble clef staff for the voice and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the voice staff. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line.

stray; Gen - tle hearts of gen - tle kin, Take the wan - d'ring har - per in; Gen - tle
 hearts of gen - tle kin, Take the wan - d'ring har - per in: Oh! take him in;
 Take the wan - d'ring har - per in; Take the wan - d'ring har - per in.

SECOND VERSE.

Bid not me, in battle-field,
 Buckler lift, or broadsword wield;
 All my strength and all my art
 Is to touch the gentle heart,
 With the wizard notes that ring
 From the peaceful minstrel string—The minstrel string.

THIRD VERSE.

I have song of war for knight,
 Lay of love for lady bright,
 Fairy tale to lull the ear,
 Goblin grun the maids to scare;
 Dark the night, and long the day,
 Do not bid me further stray—Not further stray.

'TIS BUT AN HOUR SINCE FIRST WE MET.

AFFETUOSO.



'Tis but an hour since first we met. An - o - ther, and our paths will sever; Nor deem it

strange, it wakes re - gret To think that we may part for - ev-er. The bark that bears me o'er life's

'TIS BUT AN HOUR SINCE FIRST WE MET.—Concluded.

main. May nev - er meet with thine a - gain; yet think not thou wilt pass a - way, As
some fair vision of the night— That glads us with a moment's stay, And in a moment wings its flight.

SECOND VERSE.

When young Aurora wakes the dawn,
 When Flora trips the blooming lea,
 All radiant with the smiles of morn,
 Then dearest, I will think of thee!
 When twilight steals upon the day,
 And wearied nature folds her wing,
 And unseen minstrels far away.
 Touch light the sweet Æolian string:
 That echo voice will come again
 And mingle with the passing strain.

6

THIRD VERSE.

And when yon orb, the queen of night
 Throws back her veil of ether blue,
 And floats in beauty and in light,
 I'll gaze on her, and think of you.
 No dearest, no, forget me not!
 Is traced so clearly on that brow
 That thou can'st never be forgot
 While mem'ry clings to aught below.
 Thou can'st never be forgot
 While mem'ry clings to aught below.

Composed by J. Weigi.

LEONORE.

Arranged by F. Welland.

ANDANTINO ESPRES.

pia

Oh! swift-ly hie thee where lightly fall - ing, The streamlet pas - ses yon humble

door; And there entreat thee, on Herman call - ing, The shepherd hi - ther to Le - o - nore.

LEONORE.—Concluded

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). It consists of two systems of music. The first system has two staves: the upper staff contains the melody with lyrics underneath, and the lower staff contains a guitar accompaniment. The second system also has two staves with melody and accompaniment. The melody concludes with a double bar line and repeat dots. The lyrics are: 'To yon-der foun - tain first gen - tly lead me, Thy wea - ry au - ty will soon be o'er, My faithful maiden then kindly speed thee, The hours are numbered of Le - o - nore.'

To yon-der foun - tain first gen - tly lead me, Thy wea - ry au - ty will soon be

o'er, My faithful maiden then kindly speed thee, The hours are numbered of Le - o - nore.

SECOND VERSE.

Oh! tell me Herman, dost thou remember
 This form so faded, this alter'd brow?
 And say, ere leaves me life's failing ember,
 Thy son, thy Adolf, where is he now?
 Oh hapless lady! when thou wert given
 To wed another, of wealth and store,
 His heart and service resigned to heaven,
 Were lost forever to Leonore.

THIRD VERSE.

From death to raise thee, were crowns the guerdon,
 And Adolf's only, the hand to save,
 He could not hear thee, or speak thy pardon;
 Yon convent holds him, his living grave!
 Oh! Herman cease thee, the fatal sorrow,
 That rends my bosom, can bear no more;
 Night closes round me, and never morrow,
 Again shall waken for Leonore.

I SAW THEE BUT AN HOUR

Arranged by F. Weiland.

ANDANTE CON ESPRES.

Introduction musical notation in 3/4 time, marked *Andante con Espres.* The melody begins with a treble clef and a key signature of one sharp (F#). The bass line starts with a low note and a *pia* (piano) marking. The melody features a series of eighth and sixteenth notes, ending with a *for* (forte) marking.

First line of the song. The melody is in treble clef, and the accompaniment is in bass clef. The lyrics are: "I saw thee but an hour, Yet felt an age of pain, To think that clouds might". The melody consists of eighth and sixteenth notes, with a key signature change to one flat (Bb) after "an hour".

Second line of the song. The melody continues in treble clef, and the accompaniment continues in bass clef. The lyrics are: "low'r, To veil thy form a - gain. I search'd my wayward". The melody features a key signature change to one flat (Bb) after "low'r".

SAW THEE BUT AN HOUR.—Concluded.

heart, And found ripe tu - mult there; To think that we might part, E're

I had breath'd love's pray'r To think that we might part, Ere I had breath'd love's pray'r.

The musical score is written for guitar on a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The first system covers the first line of the first verse, and the second system covers the second line. The second system ends with a double bar line and repeat dots. The lyrics are written below the notes.

SECOND VERSE.

Thy form was in my dreams,
 And fancy brought thee near
 ||: As morning's lucid beams;
 So bright didst thou appear. :||

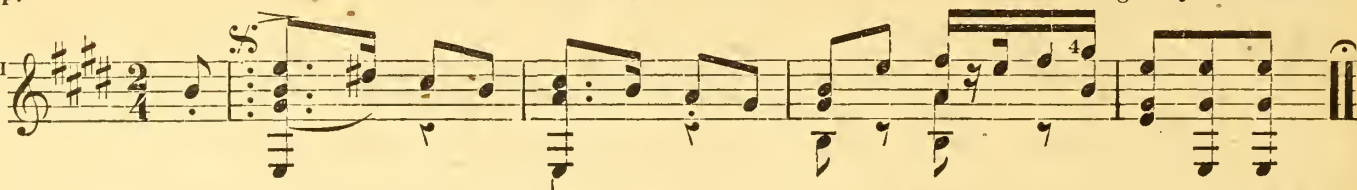
THIRD VERSE.

I saw thee but an hour,
 And yet I knew not why
 ||: My voice had lost its power,
 I could but look and sigh. ||

Melody by H. Bishop.

I'M SADDEST WHEN I SING.

Arranged by F. Weiland.

VERY SLOW, AND WITH
MUCH EXPRESSION.

You think I have a mer-ry heart Be-cause my songs are gay; But,

Oh! they all were taught to me, by friends now far a-way. The

I'M SADDEST WHEN I SING.—Concluded.

bird re - tains his sil - ver note, Though bon - dage chains his wing; His

song is not a hap - py one, I'm sad - dest when I sing.

D. C.

SECOND VERSE.

I heard them first in that sweet home
 I never more shall see,
 And now each song of joy has got
 A plaintive turn for me.
 Alas 'tis vain in winter time,
 To mock the songs of spring;
 Each note recalls some wither'd leaf—
 I'm saddest when I sing.

THIRD VERSE.

Of all the friends I used to love,
 My Harp remains alone;
 Its faithful voice still seems to be
 An echo of my own.
 My tears when I bend over it,
 Will fall upon its string,
 Yet those who hear me little, think
 I'm saddest when I sing!

MODERATO

THERE'S NO HOME LIKE MY OWN

1. In the wild chamois track, At the break - ing of morn, With a hunter's pride, O'er the mountain-side, We are
 2. I have cross'd the proud Alps, I have sail'd down the Rhone, And there is no spot Like the sim - ple cot, And the

led by the sound of the Al - pine horn; Tra, la, la, la, la, la, la, la, la, la. Oh, that
 hill and the val - ley I call my own: Tra, la, la, la, la, la, la, la, la, la. There the

voice to me, Is a voice of glee, Wher ev - er my foot - steps roam; And I
 skies are bright, And our hearts are light, Our bo - soms without a fear; For our

THERE'S NO HOME LIKE MY OWN.—Concluded.

long to bound, When I hear the sound, A - gain to my moun - tain home. . . . In the
 toil is relay, And our sport the fray With the moun - tain roe or the fo - rest deer. In the

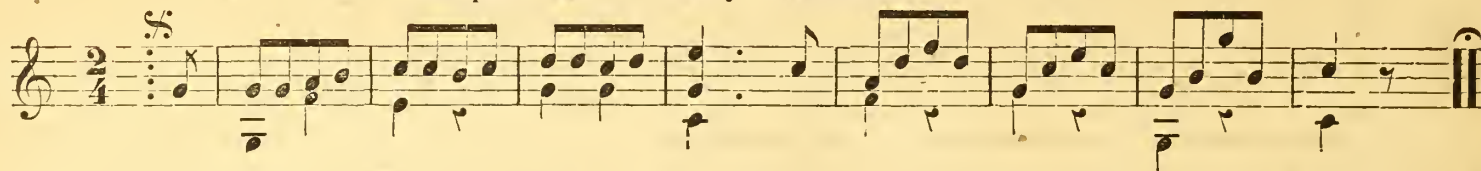
wild cha-mois track, At the break - ing of morn, With a hunt-er's pride, O'er the moun-tain-side, We are

led by the sound of the Al-pine horn : Tra, la, la, la, la, la, la, la, la. . . Tra, la, la, la, la, la, la, la, la.

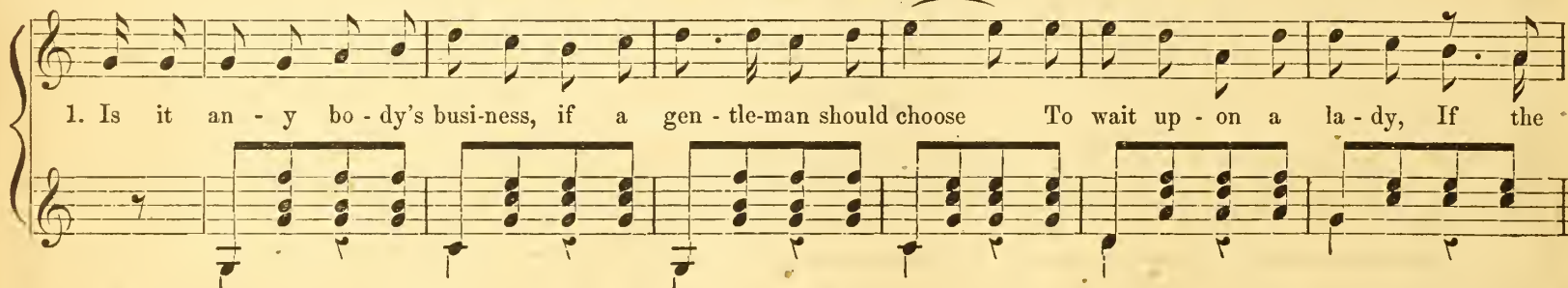
IF A LADY HAS A BEAU, IS IT ANY BODY'S BUSINESS?

Composed and Arranged by Felix Shelling.

MODERATO.



2. Is it an - y bo - dy's busi-ness, When that gen - tle-man does call, Or when he leaves the la - dy, Or



1. Is it an - y bo - dy's busi-ness, if a gen - tle-man should choose To wait up - on a la - dy, If the

if he leaves at all; Or is it nec-es - sa - ry That the cur-tains should be drawn, To



la - dy don't re - fuse? Or to speak a lit - tle plain-er, That the mean-ing all may know; Is it

IF A LADY HAS A BEAU, IS IT ANY BODY'S BUSINESS?—Concluded.

save from fur - ther trou-ble the out - side look - ers on, To save from fur - ther trou-ble The

an - y bo - dy's busi-ness, If a la - dy has a beau; Is it an - y bo - dy's busi-ness, If a

out - side look - ers on, To save from fur - ther trou-ble The out - side look - ers on.

la - dy has a beau? Is it an - y bo - dy's busi-ness, If a la - dy has a beau.

THIRD VERSE.

Is it any body's business
But the lady's, if her beau
Rides out with other ladies,
And doesn't let her know?
Is it any body's business
But the gentleman's, if she
Should accept another escort,
Where he doesn't chance to be?

FOURTH VERSE.

If a person's on the sidewalk,
Whether great or whether small,
Is it any body's business
Where that person means to call?
Or if you see a person
As he's calling any where,
Is it any of your business
What his business may be there?

FIFTH VERSE.

The subject of our query
Simply stated, would be this—
Is it any body's business
What another's business is?
If it is, or if it isn't,
We would really like to know,
For we're certain if it isn't,
There are some who make it so!

GUITAR INSTRUCTOR
 THE SONG MY MOTHER SANG.
 or,
 "THE MELODIES OF MANY LANDS"

MODERATO.

The me-lo-dies of many lands, Ere while have charm'd my ear, Yet there's but one a

mong them all, which still my heart holds dear; I heard it first from lips I lov'd. My

THE SONG MY MOTHER SANG.—Concluded.

ad lib.

tears it then be - guil'd, It was the song my mother sang When I was but a

a tempo. *rall.*

child. It was the song my mother sang When I was but a child.

The musical score is written for guitar on a grand staff. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature has one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The score is divided into two systems. The first system ends with a repeat sign. The second system ends with a double bar line and a repeat sign. The tempo markings 'ad lib.', 'a tempo.', and 'rall.' are placed above the staff.

SECOND VERSE.

Its words, I well remember now,
 Were fraught with precepts old;
 And every line a maxim held
 Of far more worth than gold

THIRD VERSE.

A lesson 'twas tho' simply taught,
 That cannot pass away;
 ||: It is my guiding star by night,
 My comfort in the day :||

Music by F. J. Webster.

SWEET WERE MY DREAMS OF THEE.

Arranged by W. Cumming.

CON DELICATEZZA.

The first system of the song features a vocal melody in treble clef and a piano accompaniment in treble clef. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are: "Sweet were my dreams when far a - way, O sweet were my dreams of thee; In the".

Sweet were my dreams when far a - way, O sweet were my dreams of thee; In the

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "mid - night hour and the blaze of day, My on - ly thoughts are of thee. . . . I".

mid - night hour and the blaze of day, My on - ly thoughts are of thee. . . . I

SWEET WERE MY DREAMS OF THEE.—Concluded.

The musical score is written for guitar on two staves. The key signature has one sharp (F#), and the time signature is 4/4. The melody is on the upper staff, and the guitar accompaniment is on the lower staff. The lyrics are written below the melody.

dream'd a - las, we were forc'd to part, Then sad was my dream of thee ; I

wan - der'd forth with a bro - ken heart; O, sad was my dream of thee. . . .

SECOND VERSE.

I dreamt again, thou wert by my side,
 And sweetly smil'd on me;
 I thought thou'rt pledg'd to be my bride
 Oh! sweet were my dreams of thee.

THIRD VERSE.

And all my dreams were not in vain,
 For true thou hast prov'd to be:
 I hail thee now as mine own fair bride;
 And sweet were my dreams of thee.

WORRALL'S ECLECTIC GUITAR SCHOOL

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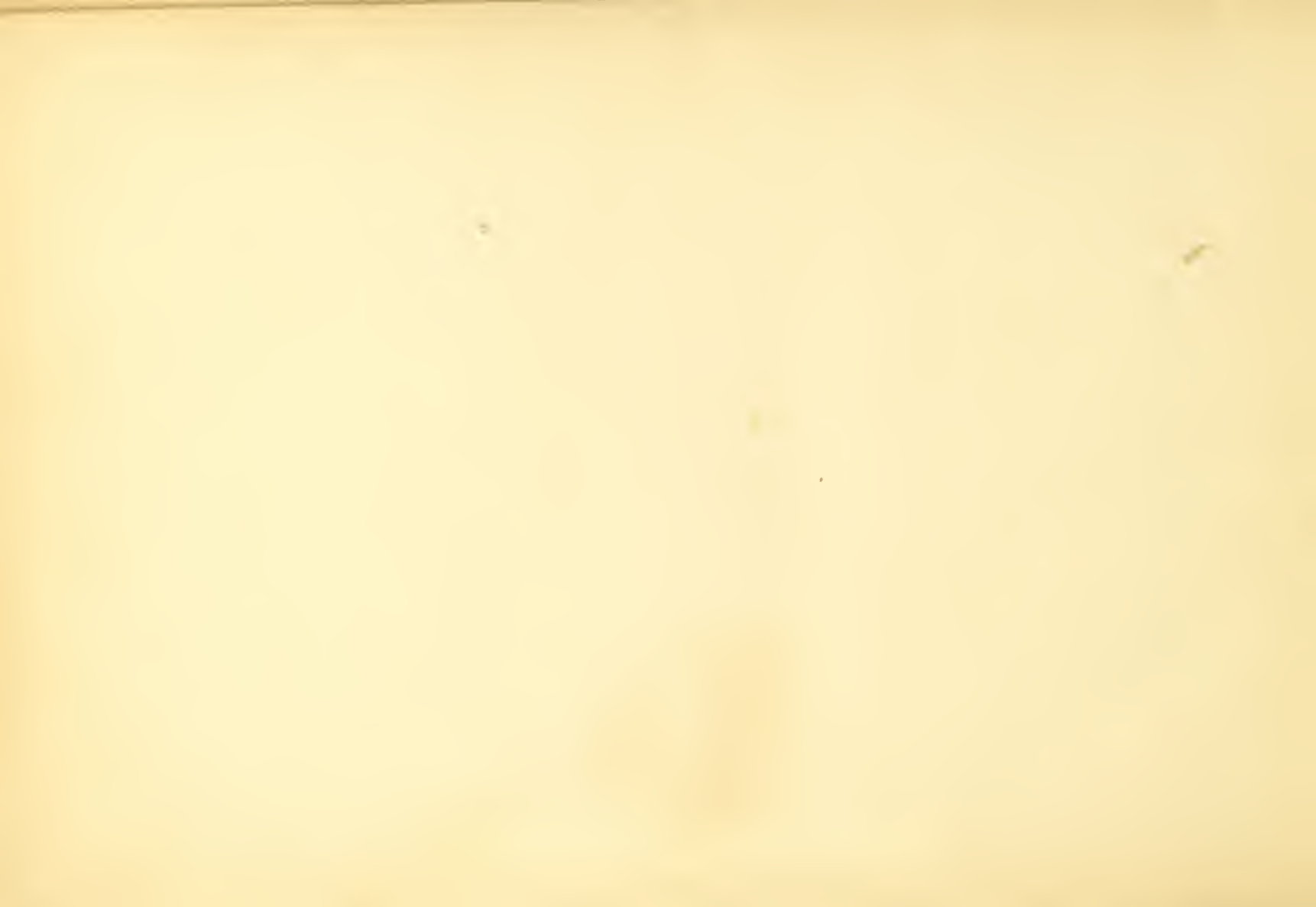
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